

# THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 72 - NUMBER / NUMÉRO 2

JANUARY / JANVIER 2021



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For complete information including:

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## PUBLICATION INFORMATION

Official Journal of the CANADIAN FEDERATION OF MUSIC  
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DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

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Le professeur de musique canadien

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- Publication: May 2021
- Submission Deadline: April 1, 2021

#### Fall (Automne) - Canada Music Week® Edition 2021

- Publication: September 2021
- Submission Deadline: August 15, 2021

#### Winter (Hiver) Edition 2022

- Publication: January 2022
- Submission Deadline: December 1, 2021

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The official journal of the Canadian Federation of Music Teachers' Associations/Fédération canadienne des associations des professeurs de musique is published three times a year. Its purpose is to inform music teachers about the Association's activities, provide a forum for discussion and supply information of topical interest.

Inclusion of items in this journal does not imply endorsement or approval by the CFMTA/FCAPM.

All opinions are those of the authors and may differ from those of CFMTA/FCAPM.

## SUBSCRIPTIONS

For a print copy of the magazine- Members or Non-Members may receive a subscription by submitting an annual fee to:

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The fee for Canadian Residents \$ 20.00 per year,  
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# Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Laureen Kells



## Greetings Colleagues

These greetings come with the welcome news that we have filled the CFMTA Vice President position. The officers extend a warm welcome to Laura Gray of Ontario as our new VP. Laura comes with a wealth of experience from her province of Ontario and she will be a great addition to our team. Welcome Laura! Having said that the CFMTA will continue the search for a Vice President to step up in July 2021.

Once again, our CMT magazine is filled with reports of activities that our members have been participating in. It is a testament to our versatility as musicians and teachers that we have managed to continue with our teaching during these trying times.

Since our July AEM all our chairs have been busy tackling their portfolios – with 16 different chair positions a lot is being done! I encourage you to visit our website to see who is who and what they are up to. I also encourage you to get involved! The CFMTA has so many opportunities to get involved, take on a leadership role, share your time and talents, and meet other teachers from across Canada. One

doesn't have to be on the front lines, so to speak, as there is always room for committee members whose work is equally valuable. As teachers in our communities we are already leaders – now is the time to share that leadership with your peers.

As you may know our 2021 CFMTA Conference is going virtual. The committee has chosen a theme **CONNECTING CANADA: MUSICAL DIVERSITY from Coast to Coast to Coast**. Neven Prostran has taken a leadership role in this committee and each provincial president will have heard from him regarding preparing and presenting a workshop. This is an excellent opportunity for each province to share their talents with teachers across Canada. Please reach out to your provincial president with your ideas.

As I write this our country is in the throes of *“the second wave of Covid”*. Restrictions to our daily movements and activities are being announced almost daily. So much so, it is hard to plan any further than a day at a time.

In Saskatchewan I recently attended two Zoom meetings which focussed on music festivals – should they be live or recorded? While the decisions arrived at were difficult, where I saw a shining light was in the creativity put forward by our provincial festival association and our local volunteers. All were determined to host a festival in whatever way possible. The commitment shown was refreshing and energizing. I came away with a renewed outlook and found myself with ideas of how to promote festival in a new way. With this energy comes the realization that all we can do in this and in all times of difficulty is have faith, and most importantly model good behaviour by showing a good attitude. It is that attitude that our families and students will remember and appreciate.

Music is a gift – one which we all share. Like any gift it is best when given away. As we move into and through the Christmas season our music becomes even more important – the favourite Christmas carols and seasonal favourites will help to connect us to our past and plant memories for our young family

## ANNUAL EXECUTIVE MEETING 2021

Take notice that the Annual Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held by a Zoom Meeting.

**Dates: July 5 - 6, 2021**

**Venue: Zoom Meeting**

Business to be conducted includes:  
Continue the business of the current year  
Transact business as it is brought before the meeting  
By order of Laureen Kells, President - Anita Perry, Secretary  
Date was changed on November 22, 2020 on Zoom Technology.

# Greetings from CFMTA President Salutations de la Présidente de la FCAPM

members. Will the holidays be different? Chances are yes. But one thing that will not change is the sound of the Christmas music.

I recently had occasion to read about and discuss folk music and how important it was to the Canadian immigrant families who settled our country. It was in those songs that they kept the memories of their homeland alive in their hearts. What a beautiful opportunity we have this Christmas season and beyond to use our music to keep our traditions alive.

We have all done a great job of adapting thus far and I know this will continue. I know at times it seems nothing will ever be the same again and that is scary. But one thing will not change – our love and commitment to our craft. Hang on to that – let us do what we do best which is share our time and talents with others.

I send my very best wishes to all of you – it is my pleasure to continue to serve you and our organization.

With sincere respect and admiration  
*Laureen Kells*

Bonjour chers collègues

Ces salutations s'accompagnent d'une bonne nouvelle : le poste de vice-présidence de la FCAPM est maintenant comblé. Les directeurs souhaitent la plus cordiale bienvenue à Laura Gray, de l'Ontario, en tant que notre nouvelle vice-présidente. Laura possède une vaste expérience acquise de ses fonctions provinciales en Ontario et elle sera un précieux atout pour notre équipe. Bienvenue, Laura! Cela dit, la FCAPM poursuivra ses recherches pour trouver un candidat ou une candidate pour occuper le poste de vice-présidence en juillet 2021.

Une fois de plus, notre magazine « Le professeur de musique canadien » (CMT) est bondé de rapports d'activités auxquelles nos membres ont participé. Que nous ayons pu continuer notre enseignement en ces temps difficiles est un témoignage de notre versatilité en tant que musiciens et professeurs.

Depuis notre dernière assemblée annuelle, nos présidents et présidentes de comités n'ont cessé d'entreprendre toutes sortes de projets – avec 16 différentes fonctions, ils en ont accompli beaucoup!

Je vous encourage à visiter notre site Web pour découvrir « qui est qui » et ce que chacun fait. Je vous encourage aussi à vous impliquer! La FCAPM regorge d'opportunités de vous impliquer, d'assumer un rôle de gestion, d'offrir de votre temps et de vos talents et de faire connaissance avec d'autres professeurs à travers le Canada. Il n'y a pas que les fonctions de direction qui sont estimables : le travail des membres de comités l'est tout autant. Comme professeurs, nous sommes déjà des chefs de file – il est maintenant temps de partager cet esprit de *leadership* avec nos pairs.

Comme vous le savez déjà, le congrès FCAPM 2021 sera entièrement virtuel. Le comité a choisi un thème : « Connecting Canada : Musical Diversity from Coast to Coast » (ce qui peut se traduire par *L'unité dans la diversité : La diversité musicale d'un océan à l'autre*). Neven Prostran a pris un rôle dirigeant dans ce comité et a contacté tous les présidents provinciaux en vue de la préparation du congrès et de leur présentation éventuelle d'ateliers. Ce sera une occasion favorable pour chaque association provinciale de partager ses

## RÉUNION ANNUELLE 2021

Veillez prendre note que la Réunion annuelle des membres de la Fédération canadienne des associations de professeurs de musique aura lieu avec l'application Zoom.

**Rendez-vous : 5 - 6 juillet 2021**

**Lieu : Zoom Meeting**

Voici les points qui seront abordés :  
Continuer les affaires de l'année en cours  
Traiter des sujets qui seront soumis avant la rencontre  
Par ordre de la présidente, Laureen Kells - Anita Perry, secrétaire  
La date a été modifiée le 22 novembre 2020 sur la plateforme Zoom.



# Greetings from CFMTA President Salutations de la Présidente de la FCAPM

talents avec les professeurs à travers le Canada. Si vous avez des idées, parlez-en à votre président.

Au moment d'écrire ces lignes, notre pays subit les affres de la seconde vague de la Covid. Presque tous les jours, on nous annonce de nouvelles restrictions de nos activités, au point qu'il est devenu difficile de planifier plus d'un jour à la fois. En Saskatchewan, j'ai assisté à deux visioconférences sur le sujet : les festivals de musique – en présentiel ou en virtuel? J'ai pu observer que même si les décisions prises étaient difficiles, nos associations provinciales et les membres des comités locaux ont fait preuve de créativité et de positivisme. Tous étaient déterminés à accueillir leurs festivals par n'importe quel moyen. Le dévouement qu'ils ont manifesté a été vivifiant et énergisant. J'en suis sortie avec une vision renouvelée et des idées originales pour promouvoir les festivals. Et avec cette nouvelle énergie, j'en viens à me dire qu'en temps

difficiles, il faut avoir confiance en l'avenir et donner l'exemple en démontrant une bonne attitude. C'est cette attitude que les familles et les étudiants vont retenir et apprécier.

La musique est un de ces cadeaux de la vie qui procurent plus de bonheur lorsque nous le partageons. À mesure que nous avançons vers la saison des Fêtes, notre musique prend encore plus de place – nos cantiques de Noël et autres airs saisonniers favoris nous rattachent à notre passé et nous imprègnent de souvenirs à transmettre aux jeunes membres de notre famille. Les Fêtes seront-elles différentes? Sans doute. Mais notre musique de Noël, elle, demeurera.

J'ai récemment eu l'occasion de lire et de discuter sur le sujet de la musique folklorique et de l'importance que celle-ci a eue sur les familles pionnières qui se sont établies au Canada. C'est grâce à ces chants qu'ils ont pu garder leurs

pays nats vivants dans leurs cœurs. Quelle belle occasion nous est offerte de perpétuer nos traditions durant cette saison de Noël et au-delà!

Jusqu'ici, nous avons très bien réussi à nous adapter et je suis sûre que cela va continuer. Je suis consciente qu'il nous semble que rien ne sera plus comme avant, et ce sentiment est très déstabilisant. Pourtant, une chose reste immuable : notre amour et notre engagement envers notre profession. Cramponnons-nous à cet état d'esprit – continuons à faire ce que nous faisons le mieux, c'est-à-dire de partager notre temps et nos talents avec les autres.

Je vous transmets à tous mes meilleurs vœux. C'est avec plaisir que je continue à vous servir ainsi que notre association.

Avec tout mon respect et ma considération  
*Laureen Kells*

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The CFMTA is currently seeking out an interested individual to fill the role of **Professional Development and Research Chair**. This is an exciting position which offers the Chair an opportunity to act as a communicator of professional development as it comes available to the CFMTA/FCAPM membership.

A complete job description can be found in our current Policy and Procedures manual which can be found on our website. Any active or affiliate member of a Provincial or Territorial association is eligible to fill this role.

If you are interested in contributing to the continued professional development of your peers please contact one of the officers.

La FCAPM est présentement à la recherche d'une personne intéressée à combler le poste de président(e) du **perfectionnement professionnel et recherche**. Ce rôle stimulant consiste à agir en tant que chargé des communications avec les membres de la FCAPM, en ce qui a trait au perfectionnement professionnel.

La description de tâches complète se trouve dans le manuel des règlements et politiques publié sur notre site Web. Toute personne membre d'une filiale provinciale ou territoriale est éligible à présenter sa candidature.

Si vous souhaitez contribuer à la formation continue de vos pairs, veuillez contacter un des dirigeants.



# Meet our **new** Vice President Laura Gray



**Laura Gray** lives in Harriston, Ontario with her husband and their two teenagers. She operates a busy piano studio, and volunteers with several community organizations. She also works as a church organist.

Laura has a passion for learning, and for sharing her love of music. She joined ORMTA Provincial Council in 2015, and now serves as Provincial President. In November 2020, Laura filled the vacant position of Vice President of CFMTA/FCAPM. She looks forward to working with more colleagues across the country, making connections with musicians, and finding ways to engage our members.



## NEW! FACEBOOK ADVERTISING CAMPAIGN NOUVEAU! CAMPAGNE PUBLICITAIRE FACEBOOK

CFMTA/FCAPM has begun an online advertising campaign. Our goal is to inform parents that private music teachers can be found through Registered Music Teachers' Associations across Canada. The advertisements link to [cfmta.org/en/find-a-registered-teacher](https://cfmta.org/en/find-a-registered-teacher) Watch for these ads on your newsfeed!



La CFMTA/FCAPM a inauguré une campagne publicitaire en ligne. Notre but est d'informer les parents qu'ils peuvent trouver des professeurs de musique indépendants partout à travers le Canada, sous le lien publicitaire [cfmta.org/fr/trouver-un-professeur-enregistre](https://cfmta.org/fr/trouver-un-professeur-enregistre). Surveillez ces annonces sur votre fil d'actualité!



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# Hello from the Editor, Webmaster Bonjour de l'éditrice, webmaster

Dina Pollock



Hi Everyone,

As I say goodbye to 2020, I remember all the changes we have gone through, pushing ourselves and our students 'outside' the box. What surprises will 2021 bring us - time will tell.

So to work:

**Magazine** - there is a lot of information in this issue and great news - we are having a virtual conference - Connecting Canada: Musical Diversity from coast to coast to coast July 7 - 8, 2021. Do check out the information on page 26-29, which include Call for Proposals, Piano Competition and Voice Competition.

**Book reviews** - I am still having problems getting books to review - COVID has really

impacted receiving printed paper books. I am pursuing digital books for review.

**Website** - we are in the process of updating all the program posters to our new branding. Currently we are updating the Student Composer Competition poster - if your province would like an updated poster, please let me know.

Happy Holidays to all - Be safe and be healthy

Thanks

*Dina*



## On front cover . . .



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*Thank you*

# Mark your **Calendar** Marquez votre **calendrier**



## CFMTA/FCAPM 2021 Virtual Conference - July 8 - 9, 2021

CONNECTING CANADA: Musical Diversity from coast to coast to coast

CONNECTER LE CANADA: La diversité musicale d'un océan à l'autre

English / French - [cfmta.org/2021ConnectingCanada/](https://cfmta.org/2021ConnectingCanada/)

Call for Proposals

- Deadline - January 22, 2021 (see page 27 for details)

National Piano Competition 2021

English - [cfmta.org/en/national-piano-competition-rules-and-regulations/](https://cfmta.org/en/national-piano-competition-rules-and-regulations/)

French - [cfmta.org/fr/concours-national-de-piano-reglements/](https://cfmta.org/fr/concours-national-de-piano-reglements/)

- Deadline - May 1, 2021

National Vocal Competition 2021

English - [cfmta.org/en/national-voice-competition/](https://cfmta.org/en/national-voice-competition/)

French - [cfmta.org/fr/concours-national-de-chant/](https://cfmta.org/fr/concours-national-de-chant/)

- Deadline - May 1, 2021

Hugheen Ferguson Distinguished Teacher Award

English - [cfmta.org/en/hugheen-ferguson-distinguished-teacher-award/](https://cfmta.org/en/hugheen-ferguson-distinguished-teacher-award/)

French - [cfmta.org/fr/prix-hugheen-ferguson-du-professeur-distingue/](https://cfmta.org/fr/prix-hugheen-ferguson-du-professeur-distingue/)

- Deadline - May 1, 2021



## Call for Compositions

English - [cfmta.org/en/call-for-compositions/](https://cfmta.org/en/call-for-compositions/)

French - [cfmta.org/fr/appel-a-compositions/](https://cfmta.org/fr/appel-a-compositions/)

- March 1, 2021

## Branching Out

English - [cfmta.org/en/branching-out/](https://cfmta.org/en/branching-out/)

French - [cfmta.org/fr/on-se-rassemble/](https://cfmta.org/fr/on-se-rassemble/)

- Deadline March 1, 2021 - online submission deadline March 31, 2021

## National Essay Competition

English - [cfmta.org/en/cfmta-national-essay-competition/](https://cfmta.org/en/cfmta-national-essay-competition/)

French - [cfmta.org/fr/concours-de-redaction/](https://cfmta.org/fr/concours-de-redaction/)

- Deadline - May 1, 2021





# Profiles

## Teaching, Collaborating, Listening: An Interview with Terence Dawson

by Lori Elder

**Lori Elder** - *What is most rewarding about your teaching career at the UBC School of Music?*

**Terence Dawson** - It has always been important to me to encourage the development and realization of the artistic potential in every student. Each student follows his or her own pathway, ideally leading to greater self-discovery. Being present in those moments of discovery is a hugely rewarding experience. My teaching and conversations with students about repertoire and the various challenges of playing the piano have often lead me to reflect on my own playing. Teaching is not only about providing students with a curriculum it is also about encouraging and appreciating the learning process itself.

**LE** - *Which composers do you enjoy delving into most, and why?*

**TD** - It is always gratifying to learn a work by a composer whose music I have not played before, or a piece new to me by a more familiar composer. I maintain that a broad perspective when studying a new work can inform and enrich my interpretation and provide more depth and fullness to an eventual performance. I always do some research surrounding the composer, considering any relevant circumstances which may have inspired them to write the composition. Playing and listening to their other works, including those written for other instruments, is often a great help in interpreting a composer's musical language.

Which composer do I enjoy most? It is most often the one whose music I happen to be working on!

**LE** - *What aspects do you focus on most when you are helping students polish a program for an important performance?*

**TD** - In my opinion, a "polished program" equals the presence of spontaneity and inspiration in a performance of that program. Winston Churchill said: "Perfection often leads to paralysis." We often try so hard to "play perfectly" that we do not allow ourselves to play with any degree of spontaneity, or to be inspired by our own playing. Perhaps that which we consider "polished" may not always be "perfect".

Certainly our technique must be solid to ensure a strong foundation which will serve both the musician and the music. If our technique is not secure enough to match our immediate demands, we will find any number of challenges; consequently, we must practice in many different ways, approaching passages from different angles and with different goals for every practice session. Find out very specifically what you need to think about while playing in order that your mind does not wander. Ideally, we get to the point where all of the various kinds of work we do in our practicing carries us through with confidence, allowing us to give those "polished" performances.

**LE** - *What tips do you have for students to improve their sight reading?*

**TD** - Practice your sight reading! It is true that the mere mention of this skill sends many musicians into a convulsive reaction. I remember someone describing sight reading as "...being in a perpetual state of suspended animation with hands hovering over the keyboard"!

That said, I advocate strengthening the individual components of sight reading separately thereby reinforcing the overall ability. Learning how to approach fingering logically and efficiently or how to divide a difficult passage between the hands are examples of individual skills to be learned and employed when sight reading. Fluency in reading and recognizing rhythmic notation is helpful. If anything is a weak link, it may hamper any stronger skills. Of course, we must not forget to consider musical directions that may be notated in the score, such as dynamics, articulation, phrasing, and even the elements of style. This will lead to more musical sight reading, which is what it should be.

I have found that sight reading Bach chorales can be very useful in improving fundamental skills. (They are also very beautiful!) In this repertoire specifically, one can learn to predict harmonic movement, recognize voice leading, and construct logical phrasing within the piece. Once confidence is built in sight reading tonal music, attempting music that is less diatonic or predictable becomes less challenging.



In general, I have found that students who are active as collaborative pianists are often more adept at sight reading since they may experience the opportunity to read through new music with their partners. They also learn the importance of forging ahead. After all, it wastes valuable time in an ensemble rehearsal when individual players constantly stop to correct their wrong notes or rhythms.

Strong sight reading skills are of tremendous advantage when called upon to read an orchestral reduction for a concerto. The ability to decipher and sight read any score will help when deciding what to include and what to either leave out or ingeniously fake in a reduction! However, I would learn these specific skills distinctly and separately from those skills used when learning new repertoire.

**LE** - *You have collaborated with many top artists. What do you enjoy most about this? What are some highlights of your performing career?*

**TD** - I find collaborating with musicians to be tremendously inspiring and fulfilling and we all look forward to a post-pandemic world when all artists can again perform together without restrictions. I have been fortunate to work with very fine musicians. Playing with artists of a high calibre makes you strive to play even better! Rehearsals are more productive because everyone prepares well for them. When someone suggests trying a passage faster, slower, with more or less rubato, or even with a totally different feel, these various interpretative ideas can happen more easily and with more fluency because each musician has individually prepared their part. Music deserves patience. This is especially true while rehearsing. It is wonderful when it all works and everyone enjoys making music.

As far as my personal performing highlights are concerned, my work as pianist and Artistic Director of Masterpiece Chamber Music is certainly one. Also, for quite a few years, I was a member of the CBC Curio Ensemble. Our concerts were recorded live, and broadcast nationally on CBC Radio. More recently, my performances of Rzewski's De Profundis stands out in my solo repertoire. Its demands challenged me on many levels, and I admit to feeling somewhat proud of that accomplishment. [https://www.youtube.com/watch?v=F7CO8oul9EY&ab\\_channel=TerenceDawson](https://www.youtube.com/watch?v=F7CO8oul9EY&ab_channel=TerenceDawson)

**LE** - *When you are coaching chamber music, how do you develop the sense of dialogue between the players?*

**TD** - We refer to musicians playing chamber music as an "ensemble", which has its Latin origins in the word "insimul", meaning "at the same time". In a musical sense, it can be understood that all parts are working together. Playing chamber music requires the development of a unique and specific skill set, including the sense of dialogue.

If you ever attend a performance of an African-American gospel choir, you will likely experience an energy that cannot be ignored by anyone listening and watching. This energy leads to a unified sense of purpose to the music which carries the message of the words being sung. The members of that choir communicate and sing together in dialogue with each other.

There is a danger of becoming overly involved with our own role in an ensemble. We may not fully hear the other players because we are afraid of coming apart. We furrow our brow and open our eyes wide like a "deer in the headlights". In fact, we may be totally unaware in rehearsal if some players stop playing completely!



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## Profiles

# Teaching, Collaborating, Listening: An Interview with Terence Dawson

Learning to feel pulse and rhythm is crucial to good dialogue. In chamber music, we must be able to feel the pulse not only when it is consistent and regular, but also when a more flexible pulse is needed. Playing with metronomic precision all of the time is excruciatingly boring, and may lead to vertical phrasing. Rather than thinking of the pulse merely on the surface, I suggest internalizing it. By doing so, we enable the sense of nuance in an ensemble. Many times, an awareness of slow-moving notes becomes important, and can lead to a deeper understanding of the various layers of rhythms within a pulse.

Too often, we completely abandon our sense of self when playing chamber music. This is especially true of pianists, who often refer to themselves in deference as the “accompanist” for the ensemble. Each member of a chamber ensemble must share the roles of leader and supporter, often changing roles from phrase to phrase or sometimes even bar to bar. A sense of dialogue is necessary for both roles in music, not unlike those same roles in life.

**LE** - How do you help young chamber players and collaborative pianists to improve their ability to listen to one another?

**TD** - Listening is one of the pillars of good musicianship. Robert Schumann suggested that we should not play *at the piano* but *with the piano*. Perhaps we can think of those words when reflecting on how we listen to ourselves, others, and our instrument. When playing with others, we respond and react to our musical partners. If we strive to dig more deeply into the listening experience, perhaps we can become more aware of exactly how we react to what we hear.

Listen with intention and commitment! If a musical line rises, ask yourself: How does it rise? Like a balloon or a rocket? What propels upward climb? Is it self-propelled or is it reacting to another line or instrument? Get comfortable in moving your ears to places that are new territory. Listening from the bottom up, rather than the top down is helpful. This advice can be transferred to solo playing – particularly in playing Bach. Even our dynamics can be played with more commitment. For example, try thinking of softer dynamics as an incredibly rich soup stock. All the flavourful ingredients are simmered for hours and reduced to half the original amount, now with incredible intensity and vibrancy. If we listen with true awareness, we often find our range of dynamics will broaden considerably, each level giving a distinct expressiveness.

Sing! I do a lot of that in the privacy of my own practicing. It can be very helpful to sing individual lines. For a real challenge, try singing the individual voices in a fugue. There is immense benefit from having participated in a choir at some point in one’s musical training. Some of those benefits include the ability to:

- reproduce a truly legato line
- recognize harmony and the voicings within those harmonies
- discriminate tone, timbre, and intonation
- breathe artfully and purposefully when phrasing

Concerning breathing, pianists often fail to give this much attention simply because it does not affect the production of sound at the piano. Moreover, while long notes on the piano begin to decay immediately, sustained notes for a singer, wind, brass, or string player have the ability to grow in dynamic, thus leading and directing a phrase. Seymour Fink lays it out quite simply, “Producing sound at the piano is perhaps a little too easy.”

**LE** - You have done a great deal of recording over your career. What do you enjoy about the recording process and what advice do you have for students who are nervous with the microphone on. How do you help them overcome this?

**TD** - Certainly the process of making a recording can be nerve wracking, especially since we want the recording to be accurate. Most often, there is not an audience present to inspire us; however, I think it is possible to prepare for a recording from the beginning of the learning process. We start our initial study with much detail, becoming familiar with all that the music score contains. We learn where all the “nuts and bolts” of the piece are located. Simply put, we view the score as a map, looking for all of the bends and awkward turns in the road. We choose our fingering carefully, and we use a combination of slow-tempo practice as well as performance-tempo practice. Slow is for detailed work. Playing up to tempo ensures our minds are accustomed to thinking quickly and more broadly.

Although playing the piece through in its entirety must take place eventually, it is not an assumption that this should happen daily. Instead, choose to work in sections, analysing in detail what you have just played. Resist the urge to stop suddenly



as a response to a wrong note or a stumble. Back up from the trouble spot, then force yourself to play past that spot no matter what happens. This will avoid creating a mental block surrounding any mistakes you make. We play in the present, while anticipating where we are going.

As our learning of the music progresses, it becomes more important to practice as though you are actually performing. As a result of this mindful preparation, when the microphone turns on you will not find yourself going to a place that is unfamiliar. Instead, you are where you have been many times before: wherever you practice, playing for your familiar audience that has been with you for weeks. You continue to be inspired to perform, even with the presence of a faceless microphone.

**LE** - *When you are adjudicating festivals and competitions, what do you listen for? What stands out to you?*

**TD** - I am always impressed and moved by musicians who demonstrate their obvious involvement with and commitment to the music. You can often recognize a certain maturity that comes from spending time thinking about and internalizing the score. After all, the music itself contains many of the things we need to be aware of which lead to our own personal interpretation. We owe it to the composer to be aware of directions which can indicate what he or she had in mind. Those performances are the ones that stand out most often and compel me to listen closely.

I most certainly do not listen only for the right notes and rhythms, although they are important. Nor do I listen for evidence of how I would interpret the work. But I do listen for something that shows musical intent on the part of the performer. When combined with some spontaneity, that combination is always exciting to hear.

**LE** - *What projects are you currently working on?*

**TD** - I am currently on sabbatical from UBC. Unfortunately, quite a few planned projects have been unable to proceed because of the current pandemic. I have had to postpone a residency at the University of Ljubljana in Slovenia. However, some things are able to happen virtually, including some on-line master classes and recitals. I am also learning some new repertoire, including a set of *Tango Etudes* by Canadian composer Martin Kutnowski.



*Dr. Terence Dawson makes his home in Vancouver, BC, where he is the Past Chair of the Keyboard Division at The University of British Columbia and teaches piano and collaborative studies. He has given solo and chamber music performances across Canada, the USA, England, Asia. A dedicated teacher and engaging lecturer, Dr. Dawson has served as a jury member for the Canadian Music Competition, the Canadian Federation of Music Teacher's National Piano Competition, the Canada Council and numerous music festivals.*



*Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.*



# Canada Music Week® Semaine de la musique canadienne<sup>MD</sup>

## Yukon

The Yukon Registered Music Teachers' Association hosted a special online concert to celebrate the 60<sup>th</sup> Anniversary of Canada Music Week. The concert was pre-recorded at the Yukon Arts Centre theatre on November 14<sup>th</sup> and was released online on November 28<sup>th</sup>. We had 11 students perform pieces from Canadian composers such as Nancy Telfer, Connie Penner, Susan Griesdale, Simon Riopel, Christine Donkin, Morris Surdin, and many others! We also had a few respected local musicians and composers join our concert this year to give some very inspiring performances. This year we had local newspaper and radio coverage of our Concert. Special thanks to the Whitehorse Concerts, Yukon Arts Centre, and PJ Productions for sponsoring our concert this year. We are very happy to be able to celebrate and share such wonderful Canadian Music with everyone.

Here is the link to our CMW concert:

<https://www.yrmta.ca/concerts-events>



## British Columbia

Due to the Pandemic which has plagued the planet in 2020, most BC Branches did not submit a CMW event Report. This report encompasses the nine reports I received this year.

**Abbotsford, Coquitlam/Maple Ridge and South Okanagan** Branches, each prepared a virtual Concert for their students and Branch members. Both Abbotsford and Coquitlam/Maple Ridge Branches prepared a video featuring students who excelled in their various exams. South Okanagan presented over \$1300 worth of scholarships this year. The prestigious Madam Janisch Award was granted to Anna Mitchell.

The **Sunshine Coast** Branch held an E-Festival in honour of Canada Music Week. There were eight string participants and four piano entrants. Two students were given awards due to their 'Distinction' marks in grade seven and ten RCM piano exams.

The **Mission** Branch worked collaboratively to provide students with information about a variety of Canadian Composers. Stephen Chatman and Linda Niamath were featured and this information was shared with students at their weekly lessons.

**Richmond** Branch created a survey to find their 'favourite' Canadian Composers. Ultimately, it was determined that Linda Niamath placed first. The Branch will be creating a new Memorial Scholarship in her name this year.

The **Trail/Castlegar** Branch presented award winners with certificates. They also interviewed Andrew Harbridge then uploaded it on Youtube. The interview concluded with a beautiful performance of his composition *Springtime in Paris*.

The **North Island** Branch hosted an on-line Recital in conjunction with the Edmonton Branch of ARMTA. Two members of the Edmonton Branch had seven students play their own compositions. The NI Branch enjoyed a performance by its own student composer. In all, 37 students from both Branches



Winter 2021



# British Columbia - cont.

performed from the safety of their own homes, then exchanged copies of the music that had been performed.

The **Vancouver/Burnaby** Branch held an on-line Composers' Forum on Sunday, November 22 in honour of their *Centennial Anniversary*. Three prominent Canadian Composers were invited to the Forum; Christine Donkin, Alexina Louie, and David L. McIntyre. Each composer was featured in a 60 minute interview where they shared a glimpse into

their process of composition and their thoughts on music. Among many captivating topics, they heard about C. Donkin's Composition Clubs for students, A. Louie's virtual release of *Take the Dog Sled* for Inuit throat singers and ensembles, and D. McIntyre's composition in-progress, *Towns*.

Thank-you all for sharing your Covid experience of CMW 2020!

**Sonia Hauser - BCRMTA CMW Convener**

# Manitoba

COVID-19 may keep us from gathering, but it can't keep us from sharing music with each other. And while we're at it, why not share it farther and wider than usual with the internet?

The whole province went online this year, with **Winnipeg area** students submitting their performances of Canadian compositions and their own compositions to a pre-recorded Video Recital. The online recital premiered Sunday November 22<sup>nd</sup> on YouTube and featured interviews with Manitoba celebrity composers Sid Robinovitch and Matthew Schellenberg and 2020 Student Composition Competition Winners Alexa Pitz and Anna Schwartz. Special mention to Anna whose composition *Prairie Sunset* recently went on to take Second Place in the National Student Composition Competition!



*Anna Schwartz describes how she wrote her piece Prairie Sunrise.*

In the composer interviews, we received some insight on how the act of composing can be both personal expression and exploratory in nature. Each musical voice is unique with a beautiful blend of experience, culture, and personality. The Canadian music scene is rich with diverse stories and unique languages as was evident in the musical performances. As the pandemic and its restrictions roll on, it is a privilege to give our musicians this online opportunity to share their work in this first ever MRMTA Virtual Recital! - *Melissa Gingrich*

**Brandon/Westman Branch**, in collaboration with teachers and students of the Brandon Suzuki Talent Education Program,

hosted its CMW Concert on Saturday, November 21<sup>st</sup> in the afternoon. Three short recitals celebrated Manitoba's 150<sup>th</sup> Birthday and CMW's 60<sup>th</sup> Anniversary. Each recital was cohosted by two teachers with a total of 33 student performers. The recitals were very well done technically, showcasing performances from the students' homes as well as from a dentist's office and a YouTube video from China! Thanks to the students who participated, and a special mention of those who played their own creations! All were enjoyable and well-prepared.

Thank you to the many supportive parents attending this first Zoom recital and making it possible for their children to participate. Also attending and much appreciated were grandparents and friends from out of province including former member Mary Jo Carrabre (now living in BC), MRMTA President Evangeline Keeley, and composers Dianna Neufeld, Julianne Warkentin, Kenneth Nichols and Sid Robinovitch whose pieces were performed by several of the students. All-in-all, comments resulting from the experience were very positive and "It was FUN!" - *Eleanor Epp*



*Sid Robinovitch, MB composer being interviewed by Melissa Gingrich, MRMTA's CMW convener*





# Canada Music Week® Semaine de la musique canadienne<sup>MD</sup>

## Nova Scotia

**Yarmouth Chapter** - In common with teachers right across the country, the teachers of the Yarmouth Chapter of NSRMTA were constrained by Covid-19 restrictions in place for our area. It was great to see, however, that the students' interest in Canada Music Week® had not waned from previous years.

For the most part, students performed the music of our Canadian composers in our teaching studios and for immediate family households. Some teachers, however, took the opportunity to record students' efforts and put them on our social media platforms so that a much larger audience could learn of those composers through reading short biographies and hearing their music played.

There is always a way to get the music out! - *Karen Turpin*

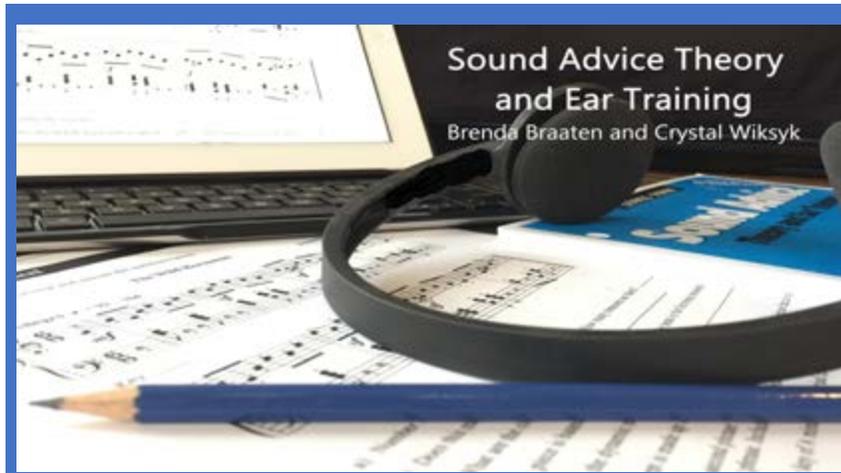
**Dartmouth Chapter** - Our celebration of Canada Music Week® was different than usual this year. We were unable to have our traditional afternoon of music in the Helen Creighton Room. However, a zoom recital was held that featured much Canadian music. Students were asked to give a bit of information about the composer at the beginning of their video. There was also a video performance by a former student of Kathy Andrew who is now a second-year piano major at Mt Allison University. Teachers in general aimed to include Canadian music into

their student's repertoire and to help them appreciate the significance of Canadian composers. - *Kathy Andrew*

**Halifax Chapter** - The Halifax Chapter hosted a Canada Music Week® recital and presentation on Sunday, November 22. We were pleased to have as our guest speaker, Ian Green from Ontario who talked to us about "Inspiring Creativity". He also shared some of his own piano compositions for students of all levels. Ian is a well-known teacher, composer and performer who is very passionate about guiding students on their creative journeys! His music can be found through Debra Wanless Music or [ianjgreenpiano.com](http://ianjgreenpiano.com).

The format for this event was a first for us! We started with a live zoom recital with 9 students, followed by the live zoom presentation with Ian Green and then a pre-recorded video featuring 25 more students. All students performed either Canadian composers or original compositions on the two recitals. The event was a success and we will certainly try more of this format in the future. - *Diana Torbert*

**Diana Torbert - NSRMTA CMW Convener**



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# Alberta

In our province, many branches have postponed their celebrations. However, Lethbridge and Edmonton branches found virtual ways to celebrate Canada Music Week® this year. Here are their reports.

On Saturday, November 28, 2020 students from the **North Island** branch of BCRMTA and the **Edmonton** Branch of ARMTA participated in a collaborative Zoom recital to celebrate Canada Music Week®. This was organized by Carolyn Garritano from Edmonton Branch and Sonia Hauser from North Island Branch. There were 36 performers in total. 19 students representing 7 teachers from Edmonton Branch and 17 students from North Island Branch. There were 35 piano students ranging from beginner to advanced level and 1 clarinet student. The students from BC played pieces written by BC composers L. Niamath, R. Benedict, D. Duke, B. Pentland, T. Richert, J. Coulthard, L. Patterson, N. Fairbank, K. Benoit, J. Ethridge and A. Louie. The students from Alberta played pieces written by Alberta composers Garritano & Puckrin, V. Archer, D. Ross, P. Rudzik, LJ Purves and C. Donkin. Carolyn Garritano and Cindy Taylor took turns showing pictures and sharing some information about each composer. The students took turns performing from their own homes. There were 6 students who had a previously recorded video performance shared. Each performing student was “pinned” by using the spotlight feature of Zoom so the performer would be easy for everyone to see and hear. The recital lasted a little over 90 minutes. Soon after the recital was over, lots of good feedback was received from students and teachers. - *Carolyn Garritano*

To celebrate Canada Music Week® this year without holding an in-person concert, the Lethbridge Branch of the Alberta Registered Music Teachers’ Association produced a video of students playing works by Canadian Composers. The video was viewed by students, teachers and families by Zoom on Saturday afternoon, November 28<sup>th</sup>. The video recital featured twenty-nine students performing selections by Canadian composers including Anne Crosby Gaudet, Christine Donkin, Nancy Telfer, Linda Niamath, Clifford Poole, Andrew Markow, Pierre Gallant, Jean Coulthard, Stephen Chatman, Boris Berlin, and Alexina Louie. Slides with information about each composer was included between performances and students watching could also participate in a Scavenger hunt that asked questions about the composers. - *Tamara Bowie*

**Tamara Bowie - ARMTA CMW Convener**

# Newfoundland & Labrador

The NLRMTA 2020 Canada Music Week® celebrations took place online from November 22 - 28, 2020. The following list includes highlights from our Canada Music Week® celebrations:

## **Canada Music Week® Recital - Composer Video Initiative**

Prior to the final recital (which was held online via Zoom on Saturday, November 28<sup>th</sup>), members of the NLRMTA Canada Music Week® committee contacted all of the living composers of the music that was being performed in the recital via email or through their websites. We asked each composer to submit a short video clip talking about each particular piece being performed (their inspirations, thought process during composition, etc). The NLRMTA was very fortunate to receive videos from Anne Crosby Gaudet, Alexina Louie, Donna Rhodenizer, Andrea Dow, Wayne Chaulk, and Paul Reed. These videos were shared with our virtual audience directly before the performance of the piece of which the composer was describing.

## **Canada Music Week® Recital**

The annual Canada Music Week recital saw 24 performances representing 17 different Canadian composers. The performers included pianists, vocalists, a guitarist, and a violinist from local private teachers across the province.

## **Canada Music Week® Video Performance Project**

Canada Music Week® celebrations began on Nov. 12, 2020 with our fifth annual ‘Canada Music Week® Video Project’. This project was formed in an effort to promote Canadian music and composers, as well as promote our participating performers. In addition, the project allows for teachers from rural areas of Newfoundland to more easily contribute to the CMW celebrations and showcase their students and studios. Teachers of the NLRMTA were invited to send video clips of young artists performing Canadian works to NLRMTA Canada Music Week® committee members. We received 13 videos and media consent forms from parents that were shared on our website and social media page.

## **Creating Canadian Composers workshop**

Canada Music Week® 2020 included our annual ‘Creating Canadian Composers’ workshop which took place on Sunday, Nov. 22, online via Zoom. This workshop was with Canadian composer Bekah Simms, who has ties with Newfoundland and Labrador and is currently based in Montreal. This professional development workshop for our members offered tangible instruction on how to introduce approachable composition to students in the lesson. Six teachers attended the workshop. The workshop was recorded (with permission from Bekah and the participants), and will be used for further professional development opportunities for our members.

**Jennifer Benson - NLRMTA CMW Committee Chair**





# Canada Music Week® Semaine de la musique canadienne<sup>MD</sup>

## Québec

Pour souligner le 60<sup>e</sup> anniversaire de la Semaine de la musique canadienne® en cette année 2020, l'Association des professeurs de musique du Québec a dû repenser ses façons de faire et s'adapter à une nouvelle réalité en organisant un événement entièrement virtuel!

Quelle belle expérience pour une première! Nous avons reçu une abondante participation de la part d'élèves âgés de 5 à 18 ans, en piano et en violon. Tous ont apprécié y participer.

Durant la semaine, notre juge invité, le pianiste, compositeur et pédagogue montréalais Frédéric Issid, a pu visionner les prestations à partir de son bureau à Valence. En effet, M. Issid poursuit présentement sa carrière en Espagne. Ça aussi c'est une première d'inviter un juge de l'extérieur du pays!

Mr. Issid a enregistré un message personnel à chacun des participants et tous ont reçu un certificat de participation.

Les « coup-de-cœur » du juge, sélectionnés parmi les vidéoclips soumis ont été les vedettes du récital virtuel qui a été présenté sur une des plateformes Web de l'APMQ le dernier jour de la Semaine de la musique canadienne, soit le 28 novembre. Ces derniers ont également reçu une bourse.

Je tiens à remercier les membres de l'équipe APMQ du Festival virtuel: David Côté président, Patrycia Meunier trésorière, Gayle Colebrook et tout particulièrement Danielle Langevin, registraire et coordonnatrice Web, sans qui cette version des activités de la SMC n'aurait pu être possible.

**Christiane Claude - coordonnatrice de la SMC**

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To mark the 60<sup>th</sup> anniversary of Canada Music Week®, the Quebec Music Teachers Association had to rethink its ways and adapt to a new reality by organizing an entirely virtual event!

This first time experience using this platform was enjoyed by all! We were happy to have many students ranging in age from 5 to 18 involved with this year's event. Instruments played included the piano and the violin, and everyone enjoyed participating.

During the week, our guest adjudicator Montreal born pianist, composer and educator Frédéric Issid, was able to watch the performances from his office in Valence. Mr. Issid is currently pursuing his career in Spain. This is also a first for us, being able with this technology to invite an adjudicator from outside the country!

Mr. Issid recorded a personal message to each of the participants and they all received a certificate of participation

The judge's "favorites" selected from the music videos submitted were the stars of the virtual recital. This recital was added to one of the QMTA's Web platforms on November 28, the last day of Canada Music Week®. Performers selected for the recital also received a bursary.

I would like to thank the members of the QMTA Virtual Festival team: David Côté President, Patrycia Meunier Treasurer, Gayle Colebrook and in particular Danielle Langevin, our Registrar and Web Coordinator, without whom this version of CMW activities would not have been possible.

**Christiane Claude - CMW Coordinator**



# Ontario

Together we, the Ontario Registered Music Teachers' Association, met the challenges of Canada Music Week® with a variety of celebrations. Fond memories of all the activities continue to linger on.

Of the thirty two ORMTA Branches across the province, the following shared reports: Barrie, Bolton-Brampton-Caledon, Brantford, Hamilton/Halton, Hanover-Walkerton, Kingston, London, Newmarket, Niagara Falls, North Bay, Oshawa & District, and Ottawa Region.

Individual branches were able to rely on technology to virtually host Student Awards/Honours Concerts; a Mini-Festival with almost 70 participants; a Virtual Festival with adjudicated performances of one Canadian composer and one own choice attracting 95 applicants; performances in CFMTA's e-Festival; workshops; a composition challenge to add a Variation based on an Iroquois folk song and record the collection as a video; new awards supporting students' endeavours; a Young Canadian Composers Competition; plus artwork and poetry based on individual selections and a thought provoking questionnaire to enhance our Canadian attitude and understanding. Many from across Canada

listened and provided an attentive, appreciative audience. Specific details will be shared in ORMTA's Notes magazine and the forthcoming CFMTA Year in Review Magazine.

To support the ORMTA membership and inspire their creativity, President, Laura Gray and Canada Music Week® Convener, Jacqueline Huffman-Krisza reached out and recommended ideas of opportunities to encourage participation not only with other teachers but also with politicians, students and our own personal and professional community. ORMTA Provincial Council provided members with 10 social media posts spotlighting Canadian composers and performers on November Mondays and each day throughout Canada Music Week®, November 22 to 28 to celebrate the 60<sup>th</sup> anniversary.

As an active provincial member of CFMTA, we delight in supporting Canada Music Week® and in fostering the love of music, especially Canadian works in the lives of others.

We look forward to Canada Music Week® 2021 with eager anticipation.

*Jacqueline Huffman-Krisza - ORMTA CMW Convener*

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# Canada Music Week® Semaine de la musique canadienne<sup>MD</sup>

## Saskatchewan

This year Canada Music Week® celebrated its 60<sup>th</sup> anniversary. The E-Festival CMW celebration was created to provide a safe space for music students to participate by recording a video featuring their performance. The criteria for the recording could be a performance of a Canadian composers work, a cover of a Canadian artist, an arrangement of a Canadian folk tune, or something of their own creation.

In the monthly memo from the CFMTA, we were encouraged to download the compositions that were the winners of this year's Call for Compositions from the CFMTA website and share them with our students to include in our own CMW virtual concert.

Lynette Sawatsky, a local composer in Saskatoon offered a special music promotion in the month of November. There was a YouTube link to listen to the music from each of her collections and there was also a special November pricing in honour of Canada Music Week®. There were selections ranging from first year to grade eight students.

The **West Central** Branch held it's contemporary showcase November 21 and it was a debut Z (zoom) festival. It included 38 pianists and one singer with Nicole Wilton as the adjudicator. On the same day there was a meet and greet session with two Canadian composers who were Christine Duncan and Andrew Harbridge. From the same branch Peggy L'Hoir had a junior and an intermediate group of piano students perform monster piano ensembles composed by Lynette Sawatzky. These multi level arrangements were performed at Biggar's virtual Canada Music Week® concert. The rest of the Biggar CMW concert performances were recorded separately at the Majestic Theatre. They were compiled and presented on social media.

The **Regina** branch also hosted an online Contemporary Showcase. The students performed their pieces on their Facebook page.

Hannah Marple and Matthew Praksas hosted the Saskatoon Contemporary Showcase with over 75 participants in a live event as well as a virtual portion of the festival. Several students of both of junior and senior levels were nominated to submit videos to the HCNMP awards. Following the showcase a recital was held with up to 35 devices tuning in. There were 25 performers from five different Saskatoon RMT studios. A big thank you goes out to Michelle Aalders for her zoom expertise and a mention must be made of Olivia Adams who was the adjudicator. Well done.

**Patricia Niekamp - SRMTA CMW Convener**

Winter 2021

## Prince Edward Island

The PEI Registered Music Teachers' Association celebrated Canada Music Week® with a "Virtual Recital Hall". Fourteen students made video recordings of works by Canadian composers, which were combined into a recital that premiered on November 21<sup>nd</sup>. The program included pieces for flute and solo piano by composers Christine Donkin, Elizabeth Raum, Anne Crosby Gaudet, Renee Christopher, and Nancy Telfer, and several students performed their own compositions.

**Andrea Ellis - President**

## New Brunswick

No Canada Music Week® recitals were held in New Brunswick due to government and health COVID pandemic restrictions.

**Barbara Long - NBRMTA CMW Convener**



Canada Music Week®  
2021  
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The Canadian Music Teacher

# Canada Music Week® Semaine de la musique canadienne<sup>MD</sup>

## William Andrews Awards



On November 28<sup>th</sup>, 2020 the North Island Branch co-hosted a virtual concert with the Edmonton Branch in honour of Canada Music Week®. We had never before considered such a collaboration with a Branch in another Province, but the current pandemic forced us to think outside of our usual box! We feel that this was so successful and enjoyed by the participating students that it opens up multiple avenues of collaboration with other Canadians in the celebration of our Nations' music in future years!

Our Branch featured music composed by Artists hailing from British Columbia, while the Edmonton Branch featured Alberta Composers. All in all, we co-hosted a concert featuring 36 performers ranging in complexity from early beginner to ARCT levels. The Edmonton Branch presented 19 performers, while we in B.C. offered the remaining 17.

In order to adhere to the recommendations of our Provincial Medical officers' all of the students performed on their own pianos in the safety of their homes. Since most, if not all of our students experienced virtual piano lessons since last March, they were all equipped with the necessary technology to accomplish such a 'Zoom' concert.

Although most of the compositions were for piano performance, one young lady from Edmonton delighted us with a clarinet solo composed by Juno award winner D. Ross entitled *Dooti'n Doodily Bonk Bonk*. An Alberta colleague, C. Garritano prepared seven of her students to play Hallowe'en themed pieces which were composed by herself as well as her cousin, K. Puckerin. Kristopher Benoit who hails from the North Island composed and performed his jazzy piece, *621 PM*, so called because of the many ninths inhabiting the composition! We viewed six video performances by students who could not attend on the day of the concert, but who wished to participate nonetheless.

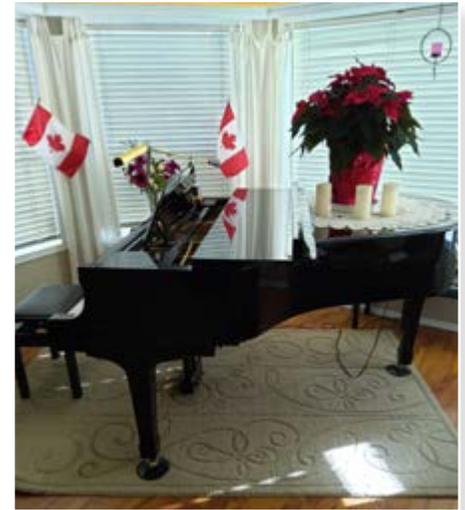
The Branches purchased copies of each of their students' performances and sent these to the other participating Province. As an extra bonus for each performer, our Branch purchased and distributed Canada Music Week® pencils and stickers for all of the students who participated in this unique experience. Our receipt of the William Andrews Award, which

was shared with Edmonton, was *most* appreciated as it assisted us in defraying the costs mailing and purchasing music and miscellaneous goodies for the students!

I have included a photo of the copies of music sent to Alberta.

Although this method of celebrating CMW was foisted upon us, we see it as the ideal means of sharing music and performances with other students and teachers from all over our great country! This will make our celebration of Canadian music truly a national experience!

*Sonia Hauser, President of the North Island Branch of BCRMTA ,  
Chair of the BC Canada Music Week®*





# 2020 Canada Music Week® E-Festival

## Festival virtuel de la Semaine de la musique canadienne<sup>MD</sup>

Liz Craig - E-Festival Chair

My experience running the 2020 Canada Music Week® E-Festival was a great one, and full of lots of creative music making from around our great country. The E-Festival, started by Past-President Tiffany Wilson, has been running for a few years now. Of course when it was first started, it wasn't thought of as a replacement for a traditional festival as it has become now with COVID-19. The need to share our music and our student's achievements is still as important as ever, and this platform does just that.

Here is a little run down of the festival for those who are interested in how it went and may want to send in students to the spring festival in March.

We wanted to feature Canadian music and have the festival during Canada Music Week®. We knew there was a lot of music out there that wasn't being performed at festivals because it wasn't in a syllabus, didn't have a grade/level associated with it, or didn't exist yet. We wanted to hear compositions, covers, arrangements, folk tunes, and improvisations – the works. We wanted to celebrate the breadth and diversity of all Canadian music, culture and the students and teachers who make up the mosaic.

We got rid of the following: marks, standings (gold, silver, etc.), the need to have a score included, the need to memorize. All those things that get in the way and increase self-doubt in some students. Getting rid of the barriers that stop many students from participating in this kind of opportunity made much more music possible.

We had many creative entries, over 260 of them! We heard a lot of original compositions, lots of adults and



Ce fut pour moi une superbe expérience de coordonner le Festival virtuel de la Semaine de la musique canadienne et de découvrir cette belle musique pittoresque des quatre coins de notre grand pays. Le festival virtuel a été instauré par la présidente sortante Tiffany Wilson il y a quelques années. Bien sûr, au départ, cette activité n'avait pas été conçue pour remplacer un festival sous sa forme habituelle, comme cela a

été le cas cette fois-ci à cause de la Covid-19. Notre désir de partager notre musique et les réalisations de nos élèves est toujours aussi vif et cette plateforme y répond parfaitement.

Voici un petit compte-rendu du festival pour ceux qui souhaitent avoir des nouvelles du déroulement de l'activité et qui envisagent de faire participer leurs élèves au Festival du printemps qui aura lieu en mars.

Nous voulions organiser le festival durant la Semaine de la musique canadienne<sup>MD</sup> afin de mieux promouvoir la musique canadienne. Nous étions conscients qu'il existe beaucoup de musique qui n'est jamais diffusée parce qu'elle ne fait partie d'aucun plan de cours, qu'on n'y a pas associé de niveau musical précis, ou qu'elle n'a pas encore été composée. On voulait entendre des compositions, des arrangements, des reprises (covers) d'artistes, des airs folkloriques, des improvisations — de tout. Nous voulions célébrer l'ampleur de la diversité de notre musique et de notre culture, ainsi que des élèves et des professeurs qui en composent la mosaïque.

Nous avons renoncé aux notes, aux systèmes d'évaluation (or, argent, etc.), aux partitions et à la mémorisation obligatoires, choses qui entravent parfois les étudiants. La levée de ces barrières qui empêchent beaucoup d'étudiants de participer a élargi les possibilités musicales.

Nous avons eu plus de 260 inscriptions très originales. Nous avons pu entendre plusieurs compositions, beaucoup d'étudiants adultes de



students of all ages, ensemble work, pianists, violinists, fiddlers, singers, and more. We saw videos made in Canada's backyard, with horses, mountains and oceans in the background. We heard personal stories from many students about why they love Canadian music and even stories of how this festival introduced them to Canadian music as a newcomer to this country.

We heard tributes to lives lost in Nova Scotia, deaths due to COVID-19, and new songs of hope.

We have so much talent and passion in our great country, and it was an honour to facilitate a platform by which it could be shared. To watch and listen to our festival highlights, please visit:

<https://www.cfmta.org/en/e-festival/>

*Congratulations to the winner of the \$100 Long & McQuade Gift Card: Ceilidh Gruman, student of Kasha Derechey in Alberta*

tous les âges, des ensembles, des pianistes, violonistes, « violoneux », chanteurs et plus encore. Nous avons vu des vidéos ayant en arrière-plan des paysages canadiens : des jardins, des chevaux, les montagnes ou la mer. Nous avons également entendu plusieurs étudiants exprimer leur appréciation de la musique canadienne. De nouveaux arrivants nous ont même raconté comment ce festival les a introduits à la musique canadienne.

De la Nouvelle-Écosse, nous avons pu entendre de nouveaux chants d'espérance en hommage à des vies fauchées par la Covid-19.

Notre pays regorge de talents et de passion et ce fut un honneur pour moi de mettre en place cette plateforme pour les manifester. Pour visionner les vidéoclips les plus marquants, visitez :

<https://www.cfmta.org/fr/e-festival/>

*Félicitations au gagnant de la carte-cadeau Long & McQuade de 100 \$: Ceilidh Gruman, étudiante de Kasha Derechey en Alberta*



**Canadian Music Festival**  
**CMFAA**  
**Adjudicators' Association**

The Canadian Music Festival Adjudicators' Association (CMFAA) is a national organization of experienced performers and teachers with proven records of success.

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## MUSICAL DIVERSITY

from coast to coast to coast

## LA DIVERSITÉ MUSICALE

d'un océan à l'autre

### CONNECTING CANADA

#### *CFMTA's 2021 Virtual Conference*

On the global stage, Canada has developed a reputation for diversity in ethnicity, culture, politics, and more. But where does music fit in this framework? How can we, as music educators, integrate diversity into our teaching? How can we approach and deliver diverse material in responsible and respectful ways? How can we build upon traditional educational models in music with more diverse viewpoints?

Introspection, discussion, and practicality are key themes in this year's experience. Connecting Canada will bring together music educators, experts, and professionals in an entirely virtual format. Enjoy a hybrid format of live and pre-recorded sessions, vendor presentations, performances, masterclasses, competitions, and much more, all from the comfort of your home and at your own pace. Reduced registration costs make this an accessible opportunity for professional development, and online access means every conference session is at your fingertips. All you need is an internet connection!

CFMTA's 2021 Virtual Conference is an opportunity to enhance our nation's reputation as fostering a musical mosaic, and to connect from coast to coast to coast and beyond. Together, let's embrace diversity in music education and the technology that allows us to truly connect.

For more information, visit  
[cfmta.org/2021ConnectingCanada](http://cfmta.org/2021ConnectingCanada)

**Conference Dates:** July 8-9

**Registration Details:** To be announced

### CONNECTONS LE CANADA

#### *Le congrès virtuel 2021 de la FACPM*

Sur la sphère mondiale, le Canada s'est taillé une réputation de marque en ce qui a trait à la diversité ethnique, culturelle, politique, et autres. Mais, dans ce contexte, où se situe la musique? Comment pouvons-nous, en tant que professeurs de musique, intégrer cette diversité dans notre enseignement? Comment aborder et transmettre nos différentes matières d'une manière responsable et respectueuse? Comment perpétuer nos modèles éducationnels tout en adoptant des points de vue plus ouverts?

Introspection, discussion et approche pragmatique sont les thèmes-clés de l'événement de cette année. « Connectons le Canada » réunira des professeurs de musique, des experts et des professionnels sur une plateforme entièrement virtuelle. Vous pourrez profiter d'une formule hybride incluant des séances préenregistrées et en direct de présentations de marchands, classes de maître, récitals, concours, et plus encore, le tout dans le confort de votre foyer et à votre propre rythme. Vous profiterez d'un programme de formation continue à un coût d'inscription réduit. Toutes les séances du congrès seront à votre portée grâce à l'accès en ligne. Vous n'aurez besoin que d'une connexion Internet!

Le congrès virtuel 2021 de la FCAPM se révélera une occasion de parfaire notre réputation de berceau d'une mosaïque musicale, et de nous connecter d'un océan à l'autre et au-delà. Ensemble, faisons place à la diversité dans l'éducation musicale et accueillons la technologie qui donne tout son sens à l'expression « se connecter ».

Pour plus d'informations, visitez  
[cfmta.org/2021ConnectingCanada](http://cfmta.org/2021ConnectingCanada)

**Dates du congrès :** 8-9 juillet

**Informations sur l'inscription :** à communiquer

## CALL FOR PROPOSALS

2021 Connecting Canada is opening a call for proposals from presenters whose work centres on the theme of musical diversity.

While the conference aims to include representation from all provinces and territories with active membership in CFMTA, proposals from non-Canadian applicants are welcome.

The conference will be held in a 100% virtual format featuring a hybrid of pre-recorded and live streamed experiences. Applicants looking to reach a wider audience and raise awareness of their topic, share experiences of musical diversity, or fulfill academic requirements are encouraged to apply. Applicants looking to promote, sell, or advertise wares or services are encouraged to apply as vendors.

Proposals will be centred on the theme of diversity and how it relates to music (performance, education, composition, etc.). Proposals, regardless of format, should be approx 45-60 minutes in length. Some examples of topics include accessibility of music education within marginalized communities, composers and musicians of diverse ethnic backgrounds, performance and education practices from various cultural backgrounds, etc. Proposals can be, but are not limited to, one of the following formats:

- Presentations / Lectures
- Workshops
- Recitals / Performances
- Discussion Panels
- Reports and Surveys
- Other

Applicants responding to the call for proposals will benefit from having their submission accepted in several ways including broadening their audience, expanding their reach, etc. Please note that no remuneration is offered to presenters whose proposals are accepted.

For more information and application forms - please visit:

## APPEL À PROPOSITIONS

Le comité du congrès 2021 Connecting Canada lance un appel à propositions aux présentateurs dont l'expertise se situe autour du thème de la diversité musicale.

Bien que nous tenions à inclure des présentateurs canadiens issus de toutes les associations provinciales et territoriales membres de la FCAPM, les propositions de candidats hors Canada sont également les bienvenues.

Le congrès aura lieu en format virtuel à 100 %. Il inclura à la fois des présentations préenregistrées et des diffusions en direct. Nous sommes à la recherche de candidats qui souhaitent joindre un large public, que ce soit pour faire connaître leur sujet, partager leur expérience ou pour rencontrer des prérequis pédagogiques. Les candidats qui désirent plutôt promouvoir ou vendre des produits et services sont invités à s'inscrire en tant que marchands.

Les propositions devront être centrées sur le thème de la diversité en rapport avec la musique (performance, éducation, composition, etc.). Les propositions, sans égard au format, doivent avoir une durée approximative de 45 à 60 minutes. Les sujets pourraient inclure, par exemple, l'accessibilité de l'éducation musicale aux communautés marginalisées, les compositeurs issus de différentes ethnies, les pratiques des différents milieux culturels en éducation et en performance, etc. Les séances peuvent prendre différentes formes :

- Présentation, conférence
- Atelier
- Récital
- Forum de discussion
- Étude ou sondage
- Autre

Les candidats dont les propositions seront acceptées profiteront de l'avantage d'élargir leur audience et d'expander la diffusion de leur information. Prenez note qu'aucune rémunération n'est offerte aux présentateurs.

Pour plus d'informations et pour les formulaires de demande, veuillez visiter:

<https://www.cfmta.org/2021ConnectingCanada/call-for-proposals/>

## CFMTA National Voice Competition 2021

Deadline May 1, 2021

**IN ORDER TO PARTICIPATE IN THIS NATIONAL COMPETITION, YOU MUST HAVE BEEN SELECTED BY YOUR PROVINCIAL TEACHERS' ASSOCIATION.**

The National Voice Competition is limited to Canadian citizens or landed immigrants. Competitors must not have reached their 25<sup>th</sup> birthday by January 1, 2021.

Competitors must be students of a Registered Music Teacher at the time of application.

Each Singer will prepare 10 (or more) Vocal Selections

- One (1) or more must be an Aria
- One (1) or more must be German Lied
- One (1) or more must be French Mélodie
- One (1) or more must be National Art Song
- One (1) or more must be American or British Art Song
- Two (2) or more must be Canadian Art Song (French and/or English)
- Three (3) or more additional songs of the singer's choice - any language - may be art song/oratorio/mass/requiem/opera aria/folk song/other
- *\*A strong recommendation is made for the singer to prepare one or more selections based on diversity - this could mean a piece composed by a BIPOC composer, a piece about diversity (content), or the struggles of minorities. In keeping with the conference theme, a special prize will be given for the best performance of a vocal selection based on diversity.*
- Of the selections, one (or more) selections must be composed prior to 1800
- Of the selections, four (or more) languages must be represented, one of which must be Italian
- At the semi-final round, the singers will sing 4 selections of their choice.

At the final round, the singers will sing a 25 to 35 minute program of their choice, based on the 10 (or more) selections submitted in their repertoire form. The repertoire list need not be thought of as comprising a complete recital program. Repertoire from the semi-final round may not be repeated.

For complete rules and regulations - please visit:  
<https://www.cfmta.org/en/national-voice-competition/>

## Concours national de chant 2021 de la FCAPM

Date butoir d'inscription : 1er mai 2021

**POUR PARTICIPER À CE CONCOURS NATIONAL, VOUS DEVEZ AVOIR ÉTÉ CHOISI PAR VOTRE ASSOCIATION PROVINCIALE.**

Le concours est ouvert aux citoyens canadiens ou aux immigrants reçus seulement. Les concurrents ne doivent pas dépasser l'âge de 25 ans au 1er janvier 2021.

Les concurrents doivent étudier la musique avec un professeur de musique accrédité de la FCAPM.

Le programme préparé répondra aux critères suivants et comprendra un minimum de dix (10) pièces vocales, dont

- Une (1) ou plus sera une aria
- Une (1) ou plus sera un lied allemand
- Une (1) ou plus sera une mélodie française
- Une (1) ou plus sera une mélodie populaire
- Une (1) ou plus sera une mélodie populaire [national art song] américaine ou britannique
- Deux (2) ou plus sera une mélodie populaire canadienne-française ou anglaise
- Trois (3) ou plus seront au choix du concurrent, peu importe la langue, soit mélodie, aria, air d'oratorio, messe, requiem, opéra, folklore, ou autre.
- *\*Il est fortement recommandé aux concurrents de présenter un programme basé sur la diversité, c.-à-d. d'inclure une ou plusieurs pièces composées par une personne autochtone noire ou de couleur (PANDC), ou dont le thème exprime la diversité, la lutte des minorités, par exemple. Un prix spécial sera accordé pour la meilleure prestation d'une pièce qui représente le thème du congrès, soit la diversité.*
- Une (1) ou plus aura une date de composition antérieure à 1800.
- Parmi les pièces, quatre (4) langues ou plus doivent être représentées, dont l'une sera l'italien.
- Lors de l'épreuve demi-finale, les concurrents chanteront quatre pièces de leur choix.

Lors de l'épreuve finale, les chanteurs présenteront un programme de leur choix, d'une durée de 25 à 35 minutes, extrait de la liste soumise lors de l'inscription. Le répertoire soumis ne doit pas être choisi en fonction d'un programme de récital. Les pièces chantées en demi-finale ne doivent pas être répétées en finale.

Pour consulter les règles et règlements complets, veuillez visiter:  
<https://www.cfmta.org/fr/concours-national-de-chant/>

## CFMTA National Piano Competition 2021

Deadline May 1, 2021

**IN ORDER TO PARTICIPATE IN THIS NATIONAL COMPETITION, YOU MUST HAVE BEEN SELECTED BY YOUR PROVINCIAL TEACHERS' ASSOCIATION.**

The National Piano Competition is limited to Competitors studying at the undergraduate level or lower as of the date of application. Competitors must not have reached their 25<sup>th</sup> birthday by January 1, 2021. They must be Canadian citizens or landed immigrants.

Competitors must be students of a Registered Music Teacher at the time of application.

Competitors in the CFMTA/FCAPM National Semi-final Round must present a program of 30 minutes minimum to a 45 minute maximum, consisting of the following:

- One Canadian Solo Composition
- One complete solo composition from the Classical or Baroque Period,
- A variety of shorter works to form a well-balanced program

Three finalists will be selected from the Semi-Final Round of the competition to proceed to the Final round of the competition.

AWARDS given at the conclusion of the Final Round

*\* To be eligible for the Chopin Award, the Semi-Final program must include a work by Chopin.*

*\*\* To be eligible for the Willard Schultz Baroque Award, the Semi-Final program must include a work from that era.*

*\*\*\* To be eligible for the Canadian Musical Diversity Award, competitors are hereby encouraged to include a work demonstrating some aspect of Canadian music diversity in one of their competition programmes. A short written explanation of the specific aspect of diversity demonstrated and its significance to the performer must be submitted with the application form. (100 words or less) This new competition has been created in order to celebrate our commitment to musical diversity in Canada and it will harmonize beautifully with the theme of our virtual conference 2021.*

For complete rules and regulations - please visit:

<https://www.cfmta.org/en/national-piano-competition-rules-and-regulations/>

## Concours national de piano 2021 de la FCAPM

Date butoir d'inscription : 1er mai 2021

**POUR PARTICIPER À CE CONCOURS NATIONAL, VOUS DEVEZ AVOIR ÉTÉ CHOISI PAR VOTRE ASSOCIATION PROVINCIALE.**

Le Concours national de piano est réservé exclusivement aux étudiants du premier cycle ou des niveaux inférieurs au moment de leur inscription. Les concurrents ne doivent pas avoir célébré leur 25<sup>e</sup> anniversaire au 1er janvier 2021. Ils doivent être citoyens canadiens ou résidents permanents.

Au moment de leur inscription, ils doivent étudier la musique auprès d'un professeur de musique accrédité.

Les concurrents des demi-finales nationales du concours de la CFMTA/FCAPM doivent présenter un programme d'au moins 30 minutes et d'au plus 45 minutes se composant des œuvres suivantes :

- Un solo d'une composition canadienne;
- Une composition solo complète tirée du répertoire des périodes classique ou baroque;
- Des œuvres courtes variées afin d'obtenir un programme bien équilibré.

Trois finalistes seront sélectionnés lors des demi-finales du concours et pourront participer aux finales. Limite de temps : 30 minutes jusqu'à un maximum de 45 minutes.

LES PRIX sont attribués une fois les finales terminées

*\* Pour être admissible au Prix Marek Jablonski, le programme des demi-finales doit inclure une œuvre de Chopin.*

*\*\* Pour être admissible au Prix Willard Schultz de musique baroque, le programme des demi-finales doit inclure une œuvre de la période visée.*

*\*\*\* Les concurrents sont donc invités à inclure dans leur programme de concours une œuvre qui révèle un certain élément de diversité. Un bref commentaire écrit (100 mots ou moins) précisant la nature de cet élément et sa signification pour le concurrent doit être soumis avec le formulaire d'inscription. Ce nouveau concours a été créé pour célébrer notre engagement envers la diversité musicale canadienne et s'harmoniser parfaitement avec le thème de notre congrès 2021.*

Pour consulter les règles et règlements complets, veuillez visiter:

<https://www.cfmta.org/fr/concours-national-de-piano-reglements/>





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# The Power of Music

by Claudia Kargl – BCRMTA



Over the course of my music profession of forty years, I find myself during these unprecedented times now more than ever being involved in embracing, appreciating, making and sharing music. The COVID-19 pandemic has created challenges causing music instruction to take on new meaning and purpose. The enforcement of social distancing protocol has made it necessary for passionate teachers to seek and find innovative solutions to cope and continue their commitment and dedication to teach and make music.

With the second wave of COVID-19 surging across our country, an increased number of people are turning to making and listening to music as a pastime, learning activity, entertainment or consolation therapy. More and more families with children are starting to realize and appreciate the benefits and value of being involved as a family in music making. In the 19th Century, the piano was common in households as a source of entertainment and family participation. Could this be a return of an Age of Enlightenment? Being actively involved in making music is a wonderful and educational alternative to spending hours of passive screen time and playing computer games.

My extensive experience and teaching background are testament to the creative and artistic way that music provides for expressing inner feelings and emotions outwards. The soothing, calming effect and gratifying results can help in relieving tension, anxiety, frustration and depression. Music connects the body, mind and soul.

Our age of COVID-19 has made us teachers reflect on the past and remember the good old days of how teaching once was. The *Sturm and Drang* \* of the past months of trials and adaptations has given way to a new norm. While overall productivity and progress in weekly homework assignments may be less than desired (due to ongoing juggling of family, work and school schedules) the need for teachers to be creative, flexible and understanding is of paramount importance.

I strongly believe that now more than ever, teachers must share their optimism, knowledge, experience and love for music by being an advocate and passionate supporter of the arts and music. Today a music teacher wears many hats by being a psychologist, nurse, friend, mentor, counsellor, music historian, art connoisseur, theory educator, performer, writer and much

more... Teachers are the prophets who must provide the guiding light during these times of uncertainty and show by example the positive effect of the power of music.

Now is the time for teachers to embrace their talents, knowledge, diverse skills and blessed gifts of making and sharing music. It gives us teachers a purpose and a meaning to help and enlighten others. Innovative and effective educational psychology methodologies in learning are such helpful teaching aids in steering a course during these difficult and adverse times.

Although the realization for the need to change at first can be very daunting, we as teachers need to be open-minded and accept that we live in an age of change. Through broadening our scope in our teaching profession and trying new concepts and techniques, we can opt to becoming engaged lifetime learners. Metamorphosis can be a good thing and can bring about amazing results as a teacher, a person and a mentor.

By building from our past experience, acknowledging change and implementing new and exciting strategies in learning, we can provide a refreshing new and inspiring path in music expression. Teachers have the marvelous ability to make a world of a difference by empowering students with the gift of music for life.

*"Music is a moral law, it gives soul to the universe, wings to the mind, flight to the imagination and charm and gaiety to life and everything."*

*Plato, ancient Greek philosopher*

*\*relating to the time of Beethoven and his need to re-evaluate life and find ways to cope and embrace the love for music*



*Being Montreal born with Austrian heritage immersed in Quebec and Parisian French culture, having studied with world class pianists and teachers being a published author and certified photographer have greatly influenced me. As a multidisciplinary artist performer I create, in my studio/gallery, a unique intergenerational education experience.*





# Liability Insurance L'assurance responsabilité civile

by Danielle Langevin - QRMT (reprinted with permission)

Few people understand the function of civil liability insurance and the term is sometimes misunderstood. Civil liability is simply the obligation of individuals to compensate for material or physical damages incurred to others.

If damages occur on the premises of a private residence, the liability obligation devolves upon the occupant, whether owner or lessee. Hence the need for home insurance. However, it is important to note that home insurance liability coverage does not extend to clients (in our case, music students), even if there is only one. If any "guests" pay for services rendered in one's home, this private residence is automatically considered a place of business. Ordinary home insurance becomes insufficient for coverage. Separate insurance is required to cover damages that could be incurred during the exercise of one's profession.

Residential insurance in a divided co-ownership building differs from traditional home insurance. Coverage requires two distinct contracts: one for each area of private ownership and another for the common space of the building, the latter being obtained by the condo association. It is advisable to be aware of the specifics of one's condo association's regulations.

When leasing a recital venue, one shouldn't assume that coverage will be provided by the lessor's liability insurance. Unless insurance coverage is specifically included in the rental fee, it is the lessee who is the guarantor for any damages or losses incurred by the participants and spectators while on the premises during the rental period.

I would like to relate a personal experience that occurred during a student recital, at a time when I never imagined needing liability coverage:

*I rented a hall at my regional cultural centre in which to present my student recital. A spectator arrived after the recital had begun. While hurrying to her seat, she lost her footing and fell badly, fracturing her wrist. She was off work for 8 months, and as a result, lost a substantial amount of income. The spectator subsequently sued me for damages in the amount of \$85,000. Thanks to*

Peu de gens connaissent le rôle de l'assurance responsabilité civile et l'expression est parfois mal comprise. La responsabilité civile est simplement l'obligation de chacun de réparer les dommages matériels ou corporels causés à un tiers.

Cette responsabilité incombe à l'occupant, propriétaire ou locataire, des lieux où se produisent ces dommages. C'est pourquoi vous disposez sans doute d'une assurance habitation. Mais, attention : la garantie de cette assurance ne s'applique pas à vos clients, et ce, même si vous n'en avez qu'un seul. En bref, si vos « invités » vous paient pour des services, votre maison privée est automatiquement considérée comme un lieu commercial et par conséquent, votre assurance habitation est insuffisante. Vous devez avoir une assurance distincte, propre à couvrir les conséquences pécuniaires de tout dommage causé à autrui dans l'exercice de votre profession.

Si vous habitez une copropriété indivise, sachez que l'assurance est différente de l'assurance habitation traditionnelle en ce que la garantie sera offerte aux termes de deux contrats distincts : un pour votre unité privative et un pour l'association condominiale. Vous devez être attentif aux particularités du règlement de votre copropriété.

Lorsque vous présentez un concert dans une salle louée, ne présumez pas que vous êtes couvert par l'assurance responsabilité du locateur. À moins qu'une assurance ne soit spécifiquement incluse dans le prix de la location, c'est vous, le locataire de la salle, qui serez tenu responsable des dommages ou des pertes que pourront subir les participants, et ce, pendant tout le temps où ceux-ci occuperont le local. Pour résumer : qu'il s'agisse d'une location de maison, appartement, bureau, salle de classe ou de spectacle, vous (ou votre assureur) êtes garant de ce qui se passe à l'intérieur des murs.

Voici un fait qui m'est arrivé lors d'un concert d'élèves, alors que je n'avais jamais imaginé avoir besoin de protection :

*J'avais loué une salle au centre culturel de ma région pour y présenter notre concert. Une spectatrice arriva alors que la représentation était déjà entamée. Elle perdit pied en voulant rejoindre rapidement son siège et fit une chute malencontreuse. Bilan : fracture du poignet. Conséquence :*

*my lawyer's convincing arguments, the judge ended up assigning one third of the responsibility to the lessor (the steps and lighting of the facility were not compliant with municipal code), one third to the plaintiff (carelessness) and one third to me. Two years later, tallying up court and legal fees along with damages paid to the plaintiff, the whole incident cost me the equivalent of a year's salary.*

A few simple measures would have prevented this catastrophe, and I learned the value of obtaining civil liability insurance for my studio.

Membership in a provincial branch of the CFMTA includes liability insurance tailored to the needs of music teachers. This insurance covers damages incurred during the exercise of our profession, whether it takes place at home, at one's place of business or in a recital hall, provided our membership is in good standing.

*huit mois d'arrêt de travail et importante perte de revenu. La plaignante intenta une poursuite contre moi, pour 85,000 \$. Grâce aux talents de mon avocat, le juge attribua un tiers de la faute au locateur (les marches et l'éclairage n'étaient pas tout à fait conformes au règlement municipal), un tiers à la plaignante (imprudence) et un tiers à moi. Au bout de deux ans, l'affaire me coûta, compte tenu des frais de cour et honoraires d'avocat, l'équivalent d'une année de salaire.*

Certaines mesures auraient pu aisément prévenir une telle catastrophe.

L'adhésion à une association provinciale membre de la FCAPM inclut une assurance responsabilité taillée sur mesure pour les professeurs de musique. Celle-ci couvre les dommages pouvant survenir non seulement à domicile ou sur les lieux d'affaires, mais également partout où notre profession est exercée. Pourvu que notre cotisation soit réglée et à jour.

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Reference : Langevin, Danielle. Organisez votre studio pour réussir [Organize your studio for success], 3rd edition, Éditions Ad Lib, Chateauguay, 2013.

English Translation : Gayle Colebrook, QRMT

*Born in Montreal, received a piano diploma from École de musique Vincent-d'Indy in 1978. Taught piano 1971-2018. Joined the QMTA in 1991. Published two books - 1. A game "Who Wants to Be a Musician" (2007), and 2. "Organisez votre studio pour réussir" [Organize your studio for success] (2003, rev. 2008 & 2013), and edited many books published by the Ecole Vincent-d'Indy. Retired, but very busy.*



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# The Legacy of Beethoven, seen through the Eyes of his Students

by Colleen Athparia

In this “year of Beethoven” 2020 we’ve all experienced hearing many of his monumental works. But we rarely hear anything about the great genius as a teacher and what he was really like as a person. There’s no better way, I think, to find this out than through the eyes of his students.

Beethoven started teaching at the age of 12 to help supplement his family’s small income and continued to teach until his death. He taught not only piano but composition, usually a combination of both. Most of his teaching was done in his own home or in his students’ houses, like a tutor. Although he normally charged a fee, sometimes he taught for free. He was very diligent about teaching regularly, but on occasion would miss a lesson due to composing or preparing for a concert. When he was a teenager, he would sometimes miss lessons due to laziness! Frequently he would teach students more than once a week. Once he gave Therese and Josephine von Brunsvik a lesson every day for 16 days without missing a single one. These lessons were often 4 or 5 hours long! However not everyone received such generosity. Sometimes he would teach at 6am anytime until evening. Some records say that a few times he even gave lessons in his dressing gown, slippers and a tasseled cap! His students came from an array of social classes and varying skill levels from amateurs to virtuosos.

## His Students

Beethoven’s most famous student was Carl Czerny who was introduced at the age of 10 to the master. As a young boy, his first impression of his new teacher was that he looked like Robinson Crusoe! He also noticed the medicated cotton in Beethoven’s ears. His hands appeared “overgrown with hair” and the shape of his fingers were “very broad at the tips.” Czerny played for him Mozart’s Concerto in C K503 while Beethoven played orchestra parts with his LH in the treble of the piano. Can you imagine auditioning for Beethoven? Since Beethoven seemed satisfied after the concerto, Czerny felt confident enough to continue with the Pathetique Sonata and was accepted as a student twice a week. When Beethoven auditioned a new pupil he also perused their compositions.

Czerny’s own father was a piano teacher but Beethoven complained once that he was not strict enough, to which the father replied, “But he is our only child.” Obviously he wasn’t the typical prodigy parent!

Czerny, who later became the teacher of Liszt, possessed amazing abilities for memorization. He was engaged almost daily to play for Prince Lichnowsky who would indicate any opus number, and Czerny would play the Beethoven Sonata from memory! Carl Czerny’s close association with his teacher continued until his master’s death. As a young teenager he had been so affected by Beethoven’s first two symphonies that he proceeded to make orchestral scores of them, copying out the instrumental parts to create a score.

We often wonder how Beethoven could have taught after he became deaf? Czerny said that his teaching was unaffected until 1812, but after that time he often became irritable, and is known to have even bitten a student on the shoulder who was making lots of mistakes. I’ve sometimes tried to imagine how I would teach if I were deaf!

Beethoven dedicated so much quality music to another student, the Archduke Rudolph, including *Les Adieux*, when Rudolph and the royal family had to leave Vienna during its siege and occupation by the French army. Rudolph collected a huge library of printed music which was also a safe place for Beethoven’s scores. He also perfected the craft of copying out and organizing the music of great composers eg. Mozart (2 –piano versions of *Don Giovanni* and *Magic Flute*), Handel, JS Bach, CPE Bach plus his own compositions. Some of these transcriptions were probably assignments from Beethoven especially the Bach & Handel (eg. *Messiah*), whom Beethoven admired greatly.

Another honour bestowed on some of his students was allowing them to premiere the first performance of his works. For example, Czerny was requested to perform the first performance of the first and fifth Concertos, while Ries performed the *Third Concerto* for the first time publicly. His students were also given the responsibility and





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honour of arranging his symphonies and other works for piano duet or making various other transcriptions.

Schindler met Beethoven when he was 18 and became his secretary and servant. Primarily an excellent violinist, he played the piano for the master and Beethoven would then play for him explaining the interpretation of the particular movement. Both thought alike that the piano was a representation of the entire orchestra.

Another student, Baroness Ertmann, from 1803-1818, was one of Beethoven's finest interpreters. Schindler described her sense of "free tempo" as instinctive, adding that nobody had reproduced his own manner of playing as closely as she did. Mendelssohn wrote to his sister "She plays Beethoven pieces beautifully, often exaggerating the expression and rubato" In dedicating his Sonata op.101 to her, Beethoven wrote, "Please accept now what was often intended for you and what may be to you a proof of my devotion both to your artistic aspirations and to your person."

Beethoven seemed to treat his mostly adult students as friends- giving them sometimes free lessons, loaning them money which sometimes became gifts as the loan was never repaid! And Beethoven would often attend concerts and social gatherings with his students.

There is much supposition about his relationship with his female students. He seems to have fallen in love with Maria von Westerholt, an early student who later married Baron von Elverfeldt. He also fell in love with Countess Kleflevics, to whom he dedicated his *Sonata op.7*, and supposedly titled "The Maiden, or Woman, in Love." Some suppose that he even proposed to one of his pupils Countess Julia Giuccardi, who later married the Count instead.

We don't normally think of Beethoven as a patient man, but apparently he displayed much of this virtue with his pupils. Countess Therese Brunsvik wrote, "He never grew weary of holding down and bending my fingers, which I had been taught to lift high and hold straight." Ries said, "During lessons, Beethoven was particularly patient. Once he insisted I repeat a passage 17 times!"

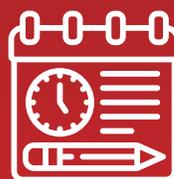
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# The Legacy of Beethoven, seen through the Eyes of his Students

## Beethoven's Teaching Methods

**Tempo** - When anyone performed a work of his, Beethoven's first question was always "How were the tempi? Czerny tried to indicate the appropriate tempi using the metronome, but Beethoven wasn't sure if metronome markings could really indicate the tempo at which a piece should be played. Both of them realized that the right tempo is the one which sustains the psychological response intended and keeps one's interest. A traditional tempo marking such as Presto, Allegro, or Andante, Beethoven compared to one's body, whereas words and phrases describing the character of a work were compared to one's spirit. Czerny, in setting Beethoven's metronome markings, tried to avoid the virtuosic inclination of the day. But today we still tend to take the tempi livelier than Beethoven probably wished. Once Schindler was helping Beethoven set metronome markings for his 9<sup>th</sup> Symphony to send to the Philharmonic Society in London. Then a set of markings made a few days earlier turned up in Beethoven's messy apartment and all movements revealed a discrepancy. Beethoven's reaction was to declare all metronome markings "useless and unnecessary for perceptive musicians, and meaningless for the unmusical, for whom nothing would help!"

**Dynamics** – Beethoven's revolutionary treatment of dynamics is due to his use of raw sound as a structural element, in places where the harmonic movement is static and only the dynamic contrast is able to hold the listener's attention. This unrefined sound produces a psychological response which allows the listener to accept these passages as points of reorientation, like a signpost that something important is going to happen.

eg In the *Moonlight Sonata* last movement the *ff* chords are like exclamation points. Beethoven pushed every expressive means to the limit of its possibilities including dynamics.

Czerny assembled a large *vocabulary* to describe the effect of Beethoven's music if played as intended. Some of the colourful adjectives include: unruly, roaring, virile, noisy, shrill, jocose, bewitching, complaining, melancholic, exalted, profound, and flattering to name a few.

Have you ever wondered what a lesson with Beethoven would be like? According to Czerny, first came scales with proper fingering. Next came practice pieces from CPE Bach's *Essay*, Clementi's "Introduction to the Art of Playing the Piano", and *Beethoven's Variations on a theme* by Sussmayer. Then followed Beethoven's own pieces including sonatas and concertos, the *Choral Fantasy*, *Archduke Trio* etc. Czerny recalls that he was given the *Waldstein Sonata* to sightread!

Beethoven was extremely demanding regarding *interpretation*. Ries once said, "If I made a mistake in passages or missed notes and leaps which he frequently wanted emphasized, he seldom said anything; but if I was faulty in expression, in crescendos, etc., or in the character of the music, he grew angry because, as he said, the former was accidental while the latter disclosed lack of knowledge, feeling or attentiveness."

One of the main features of Beethoven's technique was a *legato cantabile tone*. Czerny writes, "He went through CPE Bach's treatise, making me aware of the legato of which he had such an unrivalled command, and which all other pianists considered unfeasible at the fortepiano. Choppy and smartly detached playing was still in favor then" as it had been in Mozart's time. Beethoven created a new kind of singing tone and many unimagined effects by his use of the pedal.

Beethoven once told his student von Breuning that he intended to write a *Piano Method*, which unfortunately never happened. This would have included performance instructions and program descriptions for his different piano sonatas. Can you imagine!

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## Some of the Lessons we can learn from Beethoven as a Teacher

- He was an all-round teacher who taught improvisation, composition, keyboard harmony and even languages. We should encourage our students and ourselves to improvise, as Beethoven often did during lessons as well as helping them to write their own cadenzas.
- Beethoven never wanted his students to mimic himself. Let's draw out the unique qualities in each of our individual students.
- He didn't want his students to play from memory all the time as this weakened their sight-reading and they forgot the details in the score.
- Concentrate on interpretation and creating a beautiful tone, not endlessly repeating technical exercises that have no musical purpose.
- Never give up on patience, yet demanding that students bring out the character and expression behind the notes.
- Metronome markings don't necessarily indicate the exact tempo. The correct tempo is really one that keeps the listener involved.
- He passed on his ideas as a pedagogue to an amazing legacy of students through Czerny, Liszt and so on until the present. However our value and worth as a teacher is not dependent on the fame of our students.

Through the eyes of his students, we can perceive Beethoven's humanity, his frailties as well as his strengths and how he was able to persevere through the adversities in his life to leave such a treasure of music to enrich, comfort and uplift us. We are all his students and the great master can continue to inspire all of us!

### Sources

Carl Czerny: in the shadow of Beethoven by Anton Kuerti

The Sonatas of Beethoven as he played and taught by Kenneth Drake

Beethoven the Teacher by Eliana Murphy

Beethoven: the man and the artist, as revealed in his own words edited by F.Kerst & H E Krehbiel



*Colleen Athparia is an internationally recognized pianist with a distinguished career as a pedagogue, performer, composer and recording artist. She holds a Bachelor of Music Education degree from University of Toronto and a Masters of Music in Performance with distinction from Indiana University. A dedicated teacher since 1979, her Calgary studio through Mount Royal Conservatory features many extremely accomplished students including Jan Lisiecki and Kevin Chen who were recently listed in CBC's Top 30 Classical musicians in Canada under 30. Heralded by the National Post as one of the top four Canadian pianists of contemporary music today and often a guest on CBC radio, she was honoured in Ottawa in 2009 as an "Ambassador of Canadian music". Colleen is a Senior Examiner for the Royal Conservatory of Music and in 2017 was awarded "RCM Teacher of Distinction for Alberta" as a leader in the field of music education.*

# Ask Lori: Teaching Tips for Everyday Lessons

by Lori Elder

*Q. How can I get my students to lift for rests?*

A. Lifting for all the rests in a piece can be challenging. So, what is a rest really? A rest is silence. It can be tempting for students to think of a rest as a place where they don't have to do anything, but nothing could be further from the truth! I always explain that a silence has musical meaning. This could be to create drama, thin the musical texture, punctuate a phrase and countless others. Once we find the purpose for a rest, I find it is a helpful starting point.

Here are some practice tips:

- Practice separate hands, taking notice of all the rests
- Write in all the counts, then practice lifting exactly on the beat
- Count aloud, and focus on lifting for each rest
- Put big arrows in the score above the rests
- Highlight all the rests
- Say "rest" aloud for every rest. That way you know that it's there!
- Say "up" for every rest
- Lift the hand very high - exaggerate the motion to help remember
- Do metronome practice at a slow tempo, focussing on the lifts
- We make a game out of it with Monopoly money - I pay them \$10 for every rest they lift off, and they pay me \$10 for every rest they forget. It's surprising how fun this is, and how hard they try!

Rests in the left hand are particularly easy to overlook. Know the exact note the RH plays, then lift the LH when the RH strikes that note. Also, know what finger the RH plays and lift the LH when you strike that finger. When the RH has 16<sup>th</sup> notes, the student can be distracted by that, and may forget about the LH entirely! Count aloud, saying "one – e – and – a – UP" during the 16th note passages to help remember when the LH lifts. Also, memorize the LH so you don't have to think about it, and then you can concentrate fully on the RH 16<sup>th</sup> notes.

Be sure to cultivate a rhythmic down/up motion with the hands and arms. Just as notes should be rhythmic, so should rests and silences. This is particularly important for baroque and classical repertoire. Also, check that the hands and arms are relaxed, as stiffness and tension inhibit the free flow of rhythm.

Having a job to do during a rest can also be helpful for students to remember to lift. Preparing for the next entry is often a good use of the time, such as moving to a different part of the keyboard or preparing a dynamic change. This is especially true if you are coming in on a chord, as the student can prepare the shape of the chord and be ready on top of the keys. Or here's a good use for a rest – breathe! Never a bad plan!

Rests at the end of sections such as the development are musically important and are usually very dramatic. These often have a fermata over them and are meant to be an extended silence. This is particularly important for a concert performance, as it takes awhile for a silence to go through a hall. You basically have two choices for how long to execute this rest: long, or longer! When students ask me how long the rest should be, my standard answer is "half a day!" That gets them thinking!



*Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter.*

*She holds a Masters Degree in Piano Performance, a*

*Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.*

Ask Lori a question  
email [lori@cfmta.org](mailto:lori@cfmta.org)



# What's **NEW** at the Conservatories ? Quoi de **NEUF** aux Conservatoires ?



## **NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)**

We at CNCM hope everyone is keeping well and adjusting to new routines designed to keep everyone safe. As we greet the winter season, it gives us a chance to both reflect and look forward in our musical practice.

In moving all our exams to an online format, it was unclear how long the change would be in effect, but as time has shown, this pandemic experience is going to be with us for awhile. We have been pleased with how adept teachers, students, families and examiners have been in adjusting to online exams, which builds confidence and enthusiasm in everyone for this continuing system. As always, flexibility is key in meeting the program and exam needs of our students; to support them in their studies and musical development, we strive to address unique needs and situations as they arise.

Of course, another area of focus for CNCM is to raise awareness of, and engagement with Canadian composers. In light of this, we are in the process of developing an exciting new project to be rolled out via YouTube, so keep an eye on our website ([www.cncm.ca](http://www.cncm.ca)) for more information and news on this front.

Details about all of CNCM's programs can be found at our website (including a free download of the Syllabus), and our office is available to answer any questions you may have; we can be reached at [cncmoffice@gmail.com](mailto:cncmoffice@gmail.com).

Finally, we send best wishes and continued success in your teaching, while celebrating our Canadian musical landscape!



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In some ways it is business as usual during the pandemic at Conservatory Canada.

As always, students can register for their online exams whenever they are ready, with only two weeks notice. Students also have the option of registering for the spring exam session to be held in June. We will be making an announcement in early February as to whether or not the June session will feature in-person examiners or online exams only. In the meantime, all of our online exams for all instruments can take place from any location student's choose, using Zoom or the Internet Midi software (digital piano only).

If you or your teacher group is interested in hearing more about CC's exam syllabi, you can find recorded webinars on the syllabus pages of our website under the "Learning" tab. If you are interested in hearing about our upcoming live webinars, which feature opportunities to ask questions, please reach out to [derek@conservatorycanada.ca](mailto:derek@conservatorycanada.ca) to get on our email list. You can also join our Conservatory Canada Teacher's Facebook page to receive regular updates.

We are looking for a new board member to sit on our Board of Directors, preferably someone with financial or legal background. Please direct inquiries to [derek@conseravatorycanada.ca](mailto:derek@conseravatorycanada.ca)





# Online Resources

by Joyce Janzen - BCRMTA

*The challenges of this teaching year have seen many of us teaching online and looking for more online resources. I would like to recommend two websites for your consideration as places to go for ideas, articles and pieces – as well as for encouragement and inspiration.*

**ComposeCreate.com** has been in business for 20 years. Wendy Stevens, owner, operator, teacher and composer; is an enthusiastic, practical, creative and empathetic individual with impressive training and accomplishments. In Wendy's own words, Compose Create is a piano teacher destination where you can find resources to help teachers flourish and find music that kids love. Well organized, the main page presents drop down menus under the headings of *Shop, About, Blog, Resources* and *My Account*. About gives Wendy's bio and an overview of some of the resources available. Blog has articles on business solutions (American based), teaching and composing. *Resources* offers online workshops, games, recital templates, flashcards and rhythm cup explorations which can be purchased, and many free items such as worksheets related to ear training, various types of flashcards with note names, intervals, key recognition, and steps or skips, manuscript paper, motivational charts, rhythm worksheets as well as printable keyboard and staff diagrams. In addition there are extensive lists of piano repertoire in various categories. And then there are pieces of music – in total 304 various products available! A prolific composer, Wendy has written over 170 pieces of astonishing variety and level of difficulty. From the 'Rote and Reading' pieces to elementary, intermediate and 'advancing' music there

is something to appeal to every teacher and every student. While some music can be purchased in print format, one of the unique aspects of this website is that most of the music is purchased in digital format with a choice to purchase a 'Single User' license or a 'Studio License'. A 'Studio License' allows you unlimited use of the digital pdf materials with any students you teach in your personal studio for as long as you teach. In view of the current challenges, teachers who buy materials with a 'Studio License' may email those pdf's to their students. While remembering that all prices are listed in USD, an individual piece with a 'Single Use' license was a reasonable cost and the 'Studio License' an even better bargain at approximately double the price. The website is large but clearly set up, making it easy to move from categories to individual items. Pieces are described in detail with level, numbers of pages, format and series as well as style. Often there is an inset video so that you can hear the piece as well. Setting up an account allows you to see and download any of the material you have purchased. Wendy's music is always fresh and interesting, with a unique perspective. Many of her pieces are introspective and deeply felt, others are humorous with strong 'kid appeal'. Check it out – you'll be glad you did!

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**Colorinmypiano.com** is run by Joy Morin, a young American teacher, pianist, speaker and blogger with a wealth of information about effective teaching, business organization and having fun! The main page presents drop down menus under the headings of *Home, About, Start Here, Printables, Shop, Resources* and *Contact*. I really appreciate the *Start Here* where there are links to many pedagogical articles, teaching tips, and ideas on business (American based) and technology. *Resources* has an extensive reading list on pedagogy, early childhood music, piano technique and more. This site has fewer pieces of music for sale, but sells and offers many resources that would

be of benefit in a teaching studio. While the website is well organized, and easy to navigate, it is not condensed making it more difficult to see the bigger picture. One of the strengths of this website is the availability of many useful complimentary printables – a wonderful assortment of piano and theory worksheets, games (free, some materials for purchase), studio business forms, technical charts, pdf files for iPads and simple sheet music. I'm sure you will find many effective and practical resources and inspirational ideas here!

# Review of Publications Critique de publications



## 3 JAZZ SUITES - Early - Later Intermediate

Willis Publishing - Hal Leonard HL00324187

*3 Jazz Suites For Piano* is a collection of three, three-movement suites by American composer Glenda Austin. Two of the three were composed for solo piano, and the final suite was originally a chamber trio of piano, clarinet, and percussion. The pieces are listed as being for early to later intermediate students, although early intermediate students without a jazz background may find some movements challenging.

As a whole, this collection was very enjoyable to play. Rather than relying on the cliché of swing eighths (in fact, only one movement in the collection is specified to be swung), Austin explores the genre through satisfying harmonies and stylistic rhythmic choices. There are a lot of level-appropriate rhythmic challenges; the second movement of the final suite, for example, features extended passages of three-against-two, and there is lots to do for a student needing off-beat practice!

Those students with a jazz background should fall fairly easily into this music, but more classically-oriented students will not find it beyond them. That said, younger students and students with small hands may find the fairly common passages of octaves a stretch. The key signatures in the collection do not go beyond four flats or three sharps, though there are quite a few accidentals throughout. The pieces cover a range of moods, although the third movements of each suite would be considered virtuosic for an intermediate student.

Overall, Austin has compiled a small but satisfying collection with *3 Jazz Suites For Piano*. There is plenty of material for students to work on, although teachers might want to consider students' past exposure to jazz when selecting repertoire. I look forward to incorporating the suites into my own teaching, and would recommend the collection to teachers looking for a supplement to their lessons.

Katherine Murley - Ontario



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# Review of Publications Critique de publications

## THE BAROQUE ERA: *Intermediate Level*

Compiled and edited by Richard Walters

Hal Leonard HL00344932

Published under the umbrella of the Schirmer Performance Editions, this collection of Baroque repertoire is delightfully varied and thoughtfully researched. The repertoire is arranged in progressive order of difficulty and covers repertoire moving from Level 3 in the early pieces to Level 6 in the final pieces.

It's an excellent complement to the Urtext editions of many familiar works of J.S. Bach, Handel and Telemann. Offering insightful interpretive suggestions and meticulously selected fingerings, Walters presents musical possibilities that may inspire and challenge our understanding of well-known works including C.P.E Bach's *March in G major*, J.S. Bach's *Prelude in C minor BWV 999* and Scarlatti's *Sonata in D minor L. 423*. The addition easily downloadable high-quality recordings provided by artists such as Christos Tsisaros, Jeannie Yu and Stefanie Jacob allow the editorial suggestions to come to life, and will serve as a high quality resource for teachers and students alike. (Yes, you may recognize Tsisaros from his compositions in the Celebration Series!)

This collection also highlights some lesser-known works that will no doubt make a welcome addition to any teacher's library. *Tambourin* is quintessential Rameau, and offers a fun way for students to explore expanding their technique in ornamentation. The somber and expressively lyrical character of Jean-Francois Dandrieu's *Lament* is worth a look, as is Francois Couperin's charming *Le Petit-Rien*. Finally, Walters includes extensive programme notes for each work, giving tidbits of knowledge ranging from the style of writing to performance practice to historical context. From the programme notes, to the variety of repertoire, to the recordings and carefully researched editorial markings, this collection from the Schirmer Performance Edition certainly has much to offer pedagogues both old and new.

Dr. Christine Tithecott - Ontario

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21 Intermediate Piano Solos

Jane Armstrong, Joanna Barber, John Borge, Martin Hill Dunlop, David Clark,  
Krzysztof Giesinski, Robert Wanner, Beverly Potter, Teresa Richard, Peter Ruzick, Irene Vanzo

*Christine, Katherine, and Nancy, thank you so much for doing these reviews.  
I know the members will enjoy reading them*

*Dina*

### **HOW TO READ BASS CLEF ON THE PIANO:**

*A Musician's Guide and Workbook for the Left Hand*

**by Caroline McCaskey and Charyl Roberts**

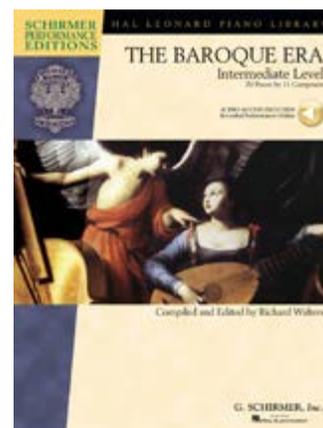
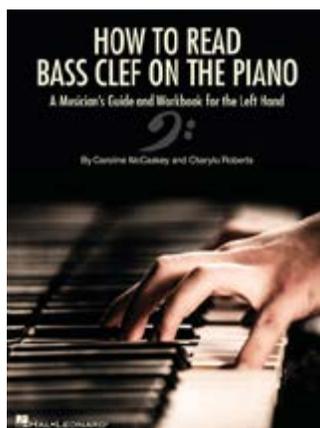
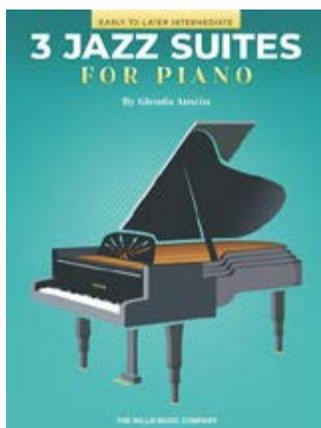
**Hal Leonard HL00297068**

This book is designed to address the challenge faced by vocalists and treble-clef instrumentalists of reading and playing bass clef piano parts with the left hand. It could also be a useful resource for piano students whose skill level is very unbalanced between the two hands and who would benefit from extra practice playing melodies with the left hand or learning some common accompaniment patterns. The book provides a theoretical foundation in bass clef reading using both mnemonics and the landmark system (using bass F as the first reference point). Each lesson contains a variety of written and playing exercises that reinforce the reading of individual pitches, melodic and harmonic intervals and triads. Simple, familiar tunes (for example, *Lightly Row* and *Ode to Joy*, as well as original melodies and technical exercises provide ample opportunity for the left hand to develop melody-playing skills. Several common accompaniment patterns that are used in classical and jazz music are also included. The reading and playing examples are organized into chapters based on five-finger positions (Bass C, G, Low F, Low C and Low G). These are written using accidentals for most of the book; however, the final chapter addresses the concept of key signatures, along with relative major and minor keys. There is one page that introduces the tonic triad of all twelve key so that

students who are ready to move beyond one sharp or one flat could try transposing the melodies and accompaniment patterns they have learned into multiple keys.

While this book is a very thorough introduction to reading bass clef notation, it is less systematic and sequential in its approach to developing left hand playing technique. It is marketed to musicians and composers who read treble clef and need to learn to read bass clef in order to accompany themselves, learn basic keyboard skills or compose for bass clef instruments. However, many inexperienced piano players would likely struggle with the pace at which the left hand accompaniment figures are introduced, particularly if their dominant hand is their right hand. As a result, the book would likely be most useful as a resource to dive in and out of depending on the individual needs of the student rather than one that needs to be studied from cover to cover. It would be particularly useful for mature learners who have clearly articulated goals for what they are hoping to accomplish in focusing on bass clef reading and left hand playing.

*Nancy Mitchell - Ontario*



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competitions@nbrmta.com

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kimericap@hotmail.com

**2<sup>nd</sup> Delegate - President**

Nathene Arthur  
marthur@telus.net

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armta.tempo.editor@gmail.com

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secretary@nbrmta.com  
webmaster@nbrmta.com  
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Annie Avery  
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Henry Klassen  
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